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LINCOLN THE SPEAKER—1816-1830

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A MAN skilled in speech is the product of his own aptitudes fashioned by the forces of the age in which he lives. It follows that the story of the speaker, Lincoln, is the story of when, where, how, and why, he learned to speak a language of beauty; and this story, in turn, involves questions of his aptitudes and environment. What were these? In quest of the answers we first look to the cradle of his development in southwestern Indiana.

The colony of cabins flung on the slopes near the banks of the little stream known as Pigeon Creek comprised much of Lincoln's world during the years between his seventh and twenty-first birthdays. The settlers who lived in these cabins were men of sinew, with thick wrists and bronzed necks, and with a gay courage in their hearts. They were God-fearing men, fervid in their Calvinism, emotional rather than intellectual, and filled with a passion for liberty, civil and religious. It was not to their discredit they cared little that poets sang and wise men philosophized, or that the heavens declared the glory of God. They were men of action, who grubbed and hunted for a livelihood, and watched the horizons where fairer and greener pastures lay.

Only a country blessed with a traditional culture enjoys the refinements of life: and Pigeon Creek was new country, new as the latest litter of pigs. Backed against the shadows of the wilderness and enveloped by the atmosphere of the frontier, it lived by the code

of the frontier. The settlers went unshaven and unshorn. Their cabins were crude habitations, their dress was primitive, their language vigorous and elementary. They appreciated the potency of hard liquor, laughed boisterously, and brawled as a matter of course. In principle they were rugged individualists, who settled their personal quarrels with their own naked hands, and chose to carve out their worldly destinies without benefit of state or clergy. Their comedy was low, their humor uncouth. They enjoyed a round of ghost stories and tales of dreams and goblins, in which many of them believed. *Wizards* were called in to cure sick cattle. *Faith doctors* performed strange rites to cure mysterious diseases. Potatoes were sometimes peeled and eaten raw. Shoes were something to stand in corners.[1]

Exposure for fourteen years to this sort of setting left scars on Lincoln. He never learned to groom and to dress himself in good taste. He never became suave and Chesterfieldian in the amenities of the ballroom; and his humor remained Falstaffian to the end. He was ever a believer in dreams, inclined to be sentimental and superstitious, and forever helplessly confused in his understanding of the ways of God to man.

But he soon learned the ways of man to man. For even a lopsided world has its fairer surfaces: and beneath the rough exterior of Pigeon Creek and its vast hinterland, flowed a stream of traffic suited to a man who would lead a people in the discussion of a vital national issue. Let us note how this setting functioned in Lincoln's training for the platform.

The Hoosier squatters plowed the stubborn earth, planted seed, hunted wild game, fished the streams, and in their isolation dreamed of castles in Spain and of God in his heaven. The completeness of their frustration made them hunger for social contacts. Companionship, and jokes, and laughter, became dear to them, being the natural concomitants of solitude. One revival meeting atoned for the boredom of a week in the fields. A neighborhood wedding, a house-raising, a husking-bee, compensated them for the loneliness of the woods; and the stump-speaker made music for their impoverished ears. They

[1] For an account of the customs and manners of Pigeon Creek, see Ward H. Lamon, *Life of Abraham Lincoln* (Boston, 1872), 19-72. Also, J. Edward Murr, *Indiana Magazine of History*, December, 1917, 307-348; March, 1918, 13-75; June, 1918, 148-182.

opened their doors to any wandering priest who stumbled across their retreat, and sat at his feet resignedly—if not always reverently—during the hours of his exhortation. At any provocation Pigeon Creek met and sang and chatted together. The call of the meadow-lark, the gold of the sunset, the moon in the sky, were theirs for the having; but lonely men crave the relief which only an affectionate camaraderie brings.

Pigeon Creek granted Lincoln the privilege of meeting with his peers under spontaneous and natural conditions, and the right to engage in their sessions of fun and small talk. It constituted an opportunity, since political success on the frontier depended much on the popularity of the candidate, and on his ability to converse merrily.

This gregarious character of Pigeon Creek impressed itself on Lincoln and conditioned the herd instinct resident in him. The fact that his sense of acquisitiveness was strangely feminine accelerated this development. He would ferret out the little groups of people met for purposes of companionship, with the same eagerness that a boy of the city locates the neighborhood ice-cream parlors. He was usually present when the crowd assembled on the village green, or at some convenient grove, on occasions like the Fourth of July; and he learned to enjoy the bursts of bombast, and the physical contortions, that marked the speakers on these occasions. He learned to smile at the exhibitions of gymnastics practiced by pioneer *exhorters* at camp meetings, and at the Little Pigeon meeting-house, where the Lincolns attended church services. Under the branches of a sycamore tree he listened to the belated funeral sermon preached over the grave of Nancy Hanks by David Elkins, the circuit-rider. He paid attention to the declamations delivered by the young folk at schoolroom *exhibitions,* which topped the weekly literary programs, and to the disputations pronounced on vaguely-worded propositions like, *Is the wind stronger than the water? Has the Indian more cause for complaint than the Negro? Is the bee more useful than the ant?*

Lincoln disciplined himself socially, and put meaning to life, by attending to what men said, and thought, and felt, during these conditioning years at Pigeon Creek. Herndon asked Dennis Hanks the question, "How did Lincoln and yourself learn so much in Indiana under such disadvantages?" Hanks replied, "We learned by sight, scent, and hearing. We heard all that was said, and talked over and

over the questions heard; wore them slick, greasy, and threadbare. Went to political and other gatherings. . . ." [2]

Standing with hands clasped in front of him, his head thrown back, his hair flouncing on end, he would listen to politicians air their opinions on the tariff, on internal improvements, on the proposal to pension the veterans of 1812, and on the National Bank issue. He may have heard Ratliff Boone speak. He learned something of the wiles and black magic of the American political rally which flowered in the soil of the virgin West, in which bands of musicians and the smoking torch, the fist fight and the hip flask, were corollaries. He delighted to loiter close to bonfires, lighted in party faith, that blazed and smoked in the darkness, while roisterers cheered, and argued and sang, and brawled away the night.

Frequently he was present, pencil in hand, jotting down details of word and action which caught his fancy, when some Justice of the Peace held a hearing, or when circuit court was convened in Boonville, or in Rockport. There was a spice in the play of wit indulged in by the lawyers, in the subtleties of their logic, in the trapping of witnesses in cross-examination, in the fanfare of humor provoked by the stammering witness, and particularly in the demonstrations of human emotions manifested by men in trouble, that fascinated him. His interest may have been aroused in activities of this sort by an experience which brought him before a Kentucky court as a defendant. John T. Dill, who operated a ferryboat from the Kentucky side of the Ohio river, had sued Lincoln out of spite, for operating a ferryboat without a license. Lincoln admitted to the court that he poled a scow, which he had built for himeslf, from the Indiana bank to midstream, and occasionally transferred passengers to passing steamboats. The legal question involved was whether or not he had "set passengers over" the river. It was a fine point of law for a farm boy of seventeen years; and the court's decision in his favor impressed him sharply. Henceforth he became a regular visitor at the *Squire's* court.[3]

Legend runs that on one occasion, in 1828, he was so enthralled by the eloquence of John A. Brackenridge, the able prosecuting attorney of Warrick county, in an address to the jury, that the words

[2] Lamon, 66.

[3] W. H. Townsend, *Lincoln the Litigant* (Boston, 1925), 34-39.

of the attorney rang in his ears as he tramped the long miles from Boonville to his father's cabin, and that lightly before his eyes danced dreams of law courts and of trial speeches. Tradition races on to say that he reconstructed the argument in the days to follow, and made it the foundation of mock trials and imaginary pleadings pronounced in the defense of equally phantom culprits. "It was the best speech that I, up to that time, ever heard," he is reported to have said of it in 1862. "If I could, as I then thought, make as good a speech as that, then my soul would be satisfied." [4]

The incident is true in substance, if not in fact, for sometime, somewhere, as a growing boy, Lincoln heard a speech, or read one, which set up before his judgment some high standard of speech achievement, a touchstone by which he might measure his own poor language.

When the tough backlog in the fireplace of the Lincoln cabin blazed fitfully, and the winds from the north country screamed down the throat of the chimney, Lincoln gave ear to his father exchanging stories with his cronies, or discussing questions of theology with some circuit-rider who chanced to be lodging in the Lincoln home. He delighted to sit at the forge of the friendly blacksmith, John Baldwin, a story-teller in his own right, and to listen to the flow of anecdotes which gushed from that worthy. He extended his angular frame comfortably when loungers foregathered at the Gentryville general store. Then he was contented. This temple of chatter and disputation constituted a Tabard Inn of the frontier, where age and youth ventilated their opinions on cabbages and kings. It is easy to imagine the vigor with which idlers defended and assailed Jacksonianism, the thrill which stirred the assemblage on the night when the canard circulated that General La Fayette had been drowned above Troy, and the Homeric titter that rose when some clown quoted savory passages from Lincoln's "Chronicles of Reuben." His heart warmed to the charge and countercharge of repartee which flew from lip to lip, to the recital of the latest morsel of neighborhood scandal, to the controversies blustered on political theses, to the stories of goblins and dreams and ghosts, to the tales of adventure, and to unending chain of quips and jokes.

[4] Albert J. Beveridge, *Abraham Lincoln* (Boston, 1928), I, 91, ff. Also Lamon, 67.

Surely there were mysteries of language and logic which arrested his attention in these circles of banter and debate, as well as stories and facts which lodged in his memory for future recall. But, what is more important,—since a command of self premises a command of subject matter in a gracious association with people—conferences like these tended to socialize Lincoln, to make him approachable and at ease in the presence of people.

These little groups of people which assisted Lincoln in becoming gregarious, *ipso facto* became his first audience. It was another contribution Pigeon Creek made to his training in discussion; for Lincoln was a natural son of Mercury, the possessor of a gift of gab. It does not follow that this gift foreshadowed Gettysburg; too often the volubilities of youth anticipate the garrulities of age. But Lincoln had a gift of gab and an audience on which to use it. He took advantage of this combination of circumstances to the full.

The plowboys of Pigeon Creek gathered round him to be entertained by his broadsides of running chatter and slapstick comedy; and when he poled a scow on the Ohio river, at Anderson Creek, young blades from Troy made pilgrimages for the purpose of listening to his jocund recital of yarns. He could pull his face into laugh-provoking shapes and elevate his thin voice into a side-splitting falsetto treble. He became skilled in mimicry and ventriloquism. Ribald stories fell from his lips unblushingly; for, at this period in his life, Lincoln told his audience what it desired to hear, not what he thought it ought to hear. He exploited the columns of every newspaper carried into the community for subject-material, and journeyed about the countryside relating the news and jokes of the day. He entered into the feats of satire, the bouts of story telling, and the jousts of debate, enacted at the Gentryville forum: as long as the tallow dip sent up a flickering flame and the log in the fireplace blazed, Lincoln talked, and talked, and talked. Dennis Hanks grew drowsy and would plead with Lincoln to start for home, but Lincoln would continue to talk. An urge to express himself seemed to dominate his nature.[5]

He would stand on a kitchen chair and repeat almost verbatim—

[5] References made to Lincoln in this paragraph, and in the paragraph which follows it, are stock items among Lincoln biographers. The original sources of some of these incidents are cited by Beveridge, I, Ch. 2.

so vigorous was his memory—the argument of some sermon he had heard recently; and he parodied the vaporings of stump speakers at house-raisings, at husking-bees, or in the harvest fields, mounting a stone wall, a rail fence, a hay-rick, or a tree stump, for the purpose. The neurosis of stage fright had no horrors for him. Strange muscular cramps seized hold of Webster when he first played the role of speaker, but Lincoln sallied forth to address a group of people in his fifteenth year. This aggressiveness characterized his conduct in speaking situations throughout his career. He sometimes went so far as to invite *himself* to make an address, in years to come, when the formal invitation to speak had not been extended to him. He would substitute for an absent speaker at a moment's notice; and when the crowd "called him out," he needed no urging to take the stand. The show-off reflex in Lincoln seemed to find expression in his speech.

The traditional "Old Gray Goose" incident exemplifies Lincoln's attitude toward speaking. The community of Gentryville, according to Joseph Gentry, one of Lincoln's childhood chums, was disturbed on one occasion by a dispute between two local families over the possession of a goose, which one party to the dispute alleged the other had stolen from him. The case finally came before the court; lawyers were engaged and the date of trial set. Long prior to the hour for the opening of court on the day set for the hearing, the schoolroom where the affair was to be given an airing was filled with people. When the moment had almost come for the lawyers and the judge to appear, to the surprise of everyone Lincoln went forward and made a speech. The text of his remarks, as reconstructed by Gentry, follows:

Friends and neighbors, what means this great gathering of old neighbors? What is it that has called us together here? What brings us together? Why-an-old-gray-goose! Mr. A., here, has lost a goose and he asserts that his neighbor, Mr. B., here, has it. Although Mr. B. disclaims having in his possession any goose not his own; not being able or disposed to settle their difference between themselves, they have decided to go to law, and that's why we are all here. Mr. A., you say you have lost a gray goose, and that you know that Mr. B., here, has it, and rather than lose it you have resolved to bring the matter to court. Now you, Mr. A. and you Mr. B., after you've had your trial today, and no matter which way it goes, what have either of you gained? W-E-L-L, Mr. A., if you win your case you'll get back your old gray goose, and it-is-worth-say-two-bits. Now you, Mr. A. and you Mr. B., if you win today get back your goose or keep your goose as the case may be, but I tell

both of you that whichever one may win, he's going to lose! And lose what, you say? Well, you have both been neighbors, and you'll lose your friendship for one another, for one thing; and not only that, it won't stop there. For what means this array of witnesses here? It means your wives and family and friends will be at outs, and you've set up a commotion in the entire neighborhood, and what about? Oh, w-e-l-l, all-on-account-of-an-old-gray-goose! If I were in your place men, I'd stop all this hair pulling and wool gathering. I'd get together here and now and settle this thing, make up and be friends.[6]

Out of this welter of small talk and tall stories qualities of style peculiar to Lincoln began to crystallize. A parody he improvised, according to tradition, on the delivery of an itinerant preacher who had *exhorted* at the Little Pigeon meeting house, warned of the satire dormant in his makeup. History has neglected to record the portrait of this man of the cloth in the throes of oratory; but he doubtless epitomized the emotionalism to which pulpits of the frontier were sometimes subjected. His body swaying and his feet shuffling, his face drawn into grotesque contortions, his eyes rolling mockingly, his long arms waving in awkward angularity, and his shrill voice crescendoed into nasalities, Lincoln perfected his impersonation of the good divine in a fashion becoming Hudibras.

This unholy burlesque, which Lincoln designed merely to amuse the rustics surrounding him, not only revealed the satirical texture of his mind, but it proved to be an unstudied preparation for occasions which would affect his own political fortunes vitally. It anticipated his reply to George Farquar, in 1836, when Sangamon county first recognized in him a politician of unusual attainments; and his "Rebecca Letters" which brought him eye to eye with James Shields; and his "skinning of Thomas," his lampooning of Lewis Cass, in 1848, and the stinging invective he flung at Pierce, McClernand, and Douglas, in 1852, before the good Whigs at the Springfield Scott Club. In all of these instances the spirit of satire generated a graduated bitterness, until, before the Scott Club, Lincoln displayed periods of bad taste. By 1859, however, in Cincinnati, a spirit of kindly grotesquery had replaced the bitterness of his earlier satire.

In addition to its strain of satire Lincoln's style at Pigeon Creek was plain and clear. Dennis Hanks said of him, "He was calm, logical and clear alw[a]ys."[7] Grigsby affirmed Hanks in this criti-

[6] J. Edward Murr, *Indiana Magazine of History*, March, 1918.
[7] Hanks's Charleston statement, Weik MSS, quoted by Beveridge, I, 81.

cism and added, significantly, that Lincoln

> was figurative in his Speeches, talk and conversation. He argued much from analogy and explained things hard for us to understand by stories, maxims, tales and figures. He would almost always point the lesson or idea by some story that was plain and near us that we might instantly see the force and bearing of what he said.[8]

The language of imagery, so prevalent in the speech of the frontiersman, became, according to this statement by Grigsby, the method Lincoln followed in making his ideas clear to his associates. Lincoln himself has left us an invaluable statement of *how* and *why* he cultivated this manner of speech:

> I can remember going to my little bedroom, [he stated, in 1860] after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down and trying to make out what was the exact meaning of their, to me, dark sayings.
>
> I could not sleep, although I tried to, when I got on such a hunt for an idea until I had caught it; and when I had got it, I was not satisfied until I had repeated it over and over; until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck to me; for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south, and bounded it east and bounded it west.[9]

More than any other record of his youth this reminiscence reveals the nature of the forces which stimulated into being Lincoln's simplicity of expression. He not only thirsted to comprehend the meanings of the "dark sayings" emanating from the lips of his elders, but he struggled with himself, in the solitude of his bedroom, to phrase them in language brought down to the level of his own companions. He possessed, clearly, a sense of audience-consciousness, even as a boy; and this characteristic is the *sine qua non* of the speaker's approach. Let it be noted, also, that as part of this same operation he stumbled into the exercise of paraphrasing, the identical exercise that Robert Louis Stevenson and Benjamin Franklin, among others, practised assiduously in cultivating their own lucidity of expression.

The genius of Lincoln's later skill in language was essentially paraphrastic. He seldom struck off quotable phrases in the white heat of discussion, but, by a process of trial and error, the lack-luster

[8] Grigsby's statement, Weik MSS, quoted by Beveridge, I, 81.

[9] Ida M. Tarbell, *Life of Lincoln* (1899), I, 43-44.

language of others glittered under his modification of it. A case in point was his reconstruction of the ending of his own First Inaugural Address as Seward had proposed it. It was his penchant for paraphrasing, first practiced at Pigeon Creek, that lifted him from the crackerbox forum of Gentryville to a place beside Thomas Jefferson, as the ranking literary artist among the statesmen of the Republic.

Lincoln's gift of gab sometimes went into reverse; and as a further outlet for his urge to expression he turned to the writing of rimes. In his twelfth year, at Dorsey's school, he jotted down the following lines in a copy book:

> Time! what an empty vapor 'tis!
> And days how swift they are!
> Swift as an Indian arrow,
> Fly on like a shooting-star.
> The present moment just is here,
> Then slides away in haste,
> That we can never say they're ours,
> But only say they are past.[10]

In his preferred satiric vein he composed verses on the occasion of the wedding of his sister Sarah to Aaron Grigsby, in about his seventeenth year. The concluding stanzas reveal the levity of his mood:

> This woman was not taken
> From Adam's head, we know;
> To show she must not rule him,
> 'Tis evidently so.
>
> This woman she was taken
> From under Adam's arm;
> So she must be protected
> From injuries and harm.[11]

He composed other metrical satires on local events and characters, among the latter being included "Blue Nose Crawford." His crowning achievement was the "Chronicles of Reuben," a burlesque epic written in the mischievous tempo of Trumbull's *M'Fingal,* which must have been familiar reading to old settlers in Indiana. The clumsy rimes of the "Chronicles" contained nothing more substantial than the story of how Lincoln and a confederate, incognito, of course,

[10] Lamon, 62.

[11] Lamon, 62.

had played a practical joke on the occasion of the double wedding of Reuben Grigsby's twin sons. Yet there were those at Pigeon Creek who perceived in this realism the glimmerings of intellectuality.

Lincoln played the role of poetaster because this sort of exercise appealed to him, and because the lads of Pigeon Creek praised his stammering handiwork. Yet, his experimentations in composing harmonious numbers, in polishing phrases, in word selection, and in metrical condensation, aptly prefaced the training of a man whose later speeches and state papers would be distinguished by these identical qualities.

The terseness of style which Lincoln afterward acquired suggests the fact that writing material at Pigeon Creek was scarce. To economize, Lincoln pronounced his words aloud before inscribing them on paper, or, as was sometimes the case, on a plain board, or shovel, or shingle, scraped clean. There is small risk of a man's developing discursiveness in his style, writing under conditions like these.

Drills in writing prose supplemented Lincoln's exercises in metrical composition. At the age of fourteen he wrote essays at Crawford's school, though formal composition was not taught, treating of subjects like *cruelty to animals, benefits of a temperate life*, and *the horrors of war*. In his eighteenth or nineteenth year he composed a pretentious essay, "National Politics," which impressed Judge John Pitcher so favorably, according to one authority, that Pitcher had it printed; about the same time he wrote an article on temperance which, according to the same authority, was printed in an Ohio religious journal.[12] The subjects of these essays represented the conventional thought of neighborhood discussion.

Presumably, exercises like these directed Lincoln's attention to the principles governing speech composition, and particularly to the mechanics of language. There was need that he should consider these latter technicalities. The specimens of spelling, capitalization, and punctuation, which Dennis Hanks embodied in a letter to Herndon, in 1866, for example, reveal that the peasantry of Pigeon Creek recognized no injunctions enforcing the King's English. Hanks wrote, in part, descriptive of the country in southwestern Indiana where Lincoln lived:

I will jest Say to you that it was the Brushes [brushiest] Cuntry that I have Ever Seen in any New Cuntry . . . all Kinds of under groth Spice

[12] Beveridge, I, 82.

wo[o]d . . . Shewmake Dogwood grape Vines Matted toGether So that as the old Saying goes you could Drive a Butcher Knife up to the Handle in it, . . . [13]

Pigeon Creek cradled Lincoln's potentialities in speech tenderly. It made it possible for him to learn to enjoy and to understand the people of the plains. It supplied him with an audience of his peers on which to exercise his gift of gab. It provided him, furthermore, with ample leisure in which to observe, to reflect, to brood, even, and to glut his appetite for reading books.

When Lincoln learned to read, the doors to another world opened to his provincial eyes. Reading became a passion with him matched only by his passion for vivid expression. His stepmother declared he read all the books he could lay his hands on, and that she often found him reading by the light of dawn. He sometimes deserted his chums, at play, to lose himself in the pages of a book. He scoured the neighborhood for reading material, and not infrequently carried a book to the fields, to the disgust of his father and neighborhood farmers, who construed his fondness for literature as a sure sign of laziness and damnation. It would be understatement simply to say young Lincoln read books. He read and reread them, memorized passages from them, and assimilated their meanings.

The risk of generalizing too freely on the influence of Lincoln's childhood reading is great. It can only be said justifiably that the covers of books opened to him a culture far different from the culture which met his eyes at Pigeon Creek. There is one exception to this observation, and this is authorized by Lincoln himself. He remarked to the Senate of New Jersey, February 21, 1861, just prior to his flight to Washington:

> May I be pardoned if, upon this occasion, I mention that away back in my childhood, the earliest days of my being able to read, I got hold of a small book, such a one as few of the younger members have ever seen—Weems's *Life of Washington*. I remember all the accounts there given of the battlefields and struggles for the liberties of the country, and none fixed themselves upon my imagination so deeply as the struggles here at Trenton, New Jersey. . . . I recollect thinking then, boy even though I was, that there must have been something more than common that these men struggled for. I am exceedingly anxious that that thing—that something even more than national independence; that something that held out a great promise to all the people of the world to all time to come—I am exceedingly anxious that this Union, the Constitution, and the liberties of the people shall be perpetuated in accordance with the

[13] Hanks to Herndon, March 22, 1866. Quoted by Beveridge, I, 40.

original idea for which that struggle was made, and I shall be most happy indeed if I shall be a humble instrument in the hands of the Almighty, and of this, his almost chosen people, for perpetuating the object of that great struggle. . . . [14]

We moderns who smile derisively at the pious parson, and perceive in his characterization of Washington only a "stuffed shirt" on whom school girls have pinned a "nosegay," may fail to remember the conditions under which Lincoln read Weems's *Washington*. He devoured it with the relish of a child of ten, and at a period in our history when the name of Washington inspired awe. Lincoln himself afterward scorned the romancing of historians. But not the Lincoln of Pigeon Creek! The apotheosis inspired him with the concept that the origin of the Republic was little short of sacred, that Washington was a superman; and it indoctrinated him with an unalterable faith in democracy. Time and again his words would ring with these impressions.

To students of speech the most interesting book Lincoln read in his youth was *Lessons in Elocution, or Selections of Pieces in Prose and Verse for the Improvement of Youth in Reading and Speaking*, by William Scott of Edinburgh. This text included excerpts from Cicero, Demosthenes, the Earl of Chatham, and the like, as well as dramatic passages from the speeches of Hamlet, Falstaff, Henry V and others, and character sketches of historical notables like Elizabeth, Alfred the Great, and Cicero. Scott explained and illustrated devices of oral style like antithesis, climax, and interrogation, recommended the distinct utterance of syllables, vocal emphasis, proper timing and pausing, and treated gesticulation comprehensively. He believed the main grace of the elocutionist was a polished delivery, and that the interpreter who expressed an emotion by the agency of apt tones and of standardized bodily activity thereby *felt* the emotion inwardly. This mechanical method of instruction in speaking, long since abandoned, enjoyed wide popularity at the time. But it is difficult to believe that Lincoln ever posed in his speaking, seriously, in the stilted manner as illustrated by the boy represented in the plates printed in the treatise; and the natural manner he afterward courted on the platform would indicate that Scott's *Lessons*, at least in regard to habits of speech delivery, made but little serious impression on him.

[14] Nicolay and Hay, *Complete Works* (1920), I, 688.

The Scriptural references studding some of his later speeches may imply the influence of his early contacts with the Bible. From *Quinn's Jests* he acquired a fund of jokes admirably suited to the raw humor of the backwoods. He explored Bailey's *Etymological Dictionary* in the manner reported of Pitt the younger. He studied law books Judge Pitcher lent him, and perused the *Revised Laws of Indiana,* a formidable tome of five hundred pages, in which were printed the texts of several important state papers, including that of the Constitution, the Declaration of Independence, the first twelve Amendments, and the Ordinance of 1787, with its positive utterance prohibiting the introduction of slavery into any of the States which would be carved out of the Old Northwest Territory. He thumbed repeatedly the little store of books Sarah Bush Johnston had carried into the Lincoln cabin with her, comprising copies of *Robinson Crusoe, Pilgrim's Progress, Sinbad the Sailor,* and *Aesop's Fables.*

By much reading aloud in the fashion of the "blab" school, he acquired greater ease in pronouncing words, and trained himself generally in the ways of the declaimer.

He conned the texts of speeches made by Webster, Calhoun, and Clay, printed in Cincinnati and Louisville newspapers which filtered into Pigeon Creek, and began to feel the surge of national politics: no other than Dennis Hanks thought Clay's speeches influenced Lincoln in deserting the Jacksonian Democrats, with whom he was affiliated by family ties, for the National Republicans. Having captured his first glimpse of the cavalcade of early American historical events in Weems's *Washington,* as has been stated, he went on to read Ramsey's *Washington,* which expounded fully colonial and Revolutionary developments; and, at some time following 1825, he read Grimshaw's *History of the United States.* He read Weems's *Life of Franklin.* A copy of the *Kentucky Preceptor* contained the text of Gouverneur Morris's Oration on General Hamilton, Eliphalet Nott's Oration on Hamilton and his Baccalaureate Sermon at Union College, May 1, 1805, Jefferson's Inaugural Address, 1801, selections of unidentified poetry, and short essays on abstract virtues like Industry. This compilation brought to his attention the commanding genius of Alexander Hamilton and the Federalist theories of government.[15]

[15] For an account of the books Lincoln read at Pigeon Creek, see Beveridge, I, 62-97.

Now for a word in conclusion. It satisfies our instinct for hero-worship and flatters our national ego to fancy that Lincoln was wafted to Ottawa from some Valhalla of eloquence. Pretty as this conception of him may seem, it violates the facts. Lincoln owned aptitudes for speech and the earth trained them. He was a citizen of the Republic when fierce controversy raged in every village and hamlet, and when all citizens cared to discuss problems of government. He lived in a generation when a vital issue rose. He felt the fury of this controversy, and drew nourishment from it. He became skilled in speech under the bludgeoning of fate: and the important word is *became*. Pigeon Creek contributed to his growth.

The risk has been ventured in this essay to suggest what this contribution was, and how Lincoln responded to it: in sum, Pigeon Creek was leisurely in its habits, and under this condition Lincoln gratified his passion for reading, and tilted the horizons of his provincialism by the leverage of books; secondly, Pigeon Creek was gregarious in its habits, and under its influence Lincoln became gregarious,—gracious and congenial in approaching people; finally, Pigeon Creek was communal in its habits, and stimulated by this condition Lincoln learned the primary lessons in communication.

He brought to the task a sense of self-expression, a yearning for self-improvement, a bent for satire, a sense of humor: a passion for vivid expression, a literary cast of mind, and a gift of analysis equalled by few men of his generation. He also brought to the task a shrill voice capable of producing strange and amusing sounds: a lanky body which attracted instant attention, and which could be distorted into grotesque shapes; and a prodigious memory that enabled him to recall the details of a subject in the fury of debate.

Briefly, this was the speech background of the tall Hoosier who, on the brink of manhood, and in February, 1830, plodded out of Pigeon Creek at the flanks of a yoke of oxen, with a small dog at his heels, to face a destiny in Illinois insolubly linked with the art of discussion.

SOME RHETORICAL FIGURES HISTORICALLY CONSIDERED

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SOCRATES had been listing the various rhetoricians and their contributions; finally he laughingly asked, "What shall we say of Polus' museum of terms—his *diplasiology* and *gnomology* and *eikonology*—expressions of which Licymnius made him a present for the purpose of composing eloquent speeches?"[1] In this manner did the philosopher project a "flash" picture of some of the contributions of another Sicilian to the art of rhetoric. Unfortunately he did not continue the scene, nor did he leave any information about the author. Who was this "ologist?" What was the meaning of the strange terms which had attracted the philosopher's attention? Did Licymnius make any contributions of sufficient worth to warrant for him a place in the early history of rhetoric? To answer these questions we must focus a literary microscope upon the pages of the rhetoricians.

Hidden in the works of Dionysius of Halicarnassus, for instance, are clues by which we may infer that Sicily was his native land; for the ambassador-rhetorician, Gorgias of Leontini, was his teacher or companion or leader. Supporting these clues is the testimony of a scholiast and of Suidas, both of whom connect Licymnuis with Polus, a Sicilian from Agrigentum. Nothing more is known about him. He was one of those mysterious educators who left a few traces in the early strata of rhetorical art and then vanished completely.[2]

Some of these fossils, mentioned by Socrates, lie embedded in the Phaedrus of Plato. The first is "diplasiology," which, when dug out and exposed, reveals a discussion of an interesting phase of style. *Doubling up*, we might call it: that is, repeating the same word or expression immediately, for emphasis. This has always been a favorite device with orators and poets, to give force, to charm, or to awaken pity. Demosthenes was very fond of neighboring repetition, as may be seen in his speech *On the Embassy*: "And I am afraid, I am afraid." Or in his *Third Olynthiac*, when he exclaimed: "It may

[1] Plato, *Phaedrus*, 267C.

[2] Dion. of Hal., de Lys. 3; Ep. II ad Amm. 2; de Thucy. 24. Scholiast on *Phaedrus* 267C. Suidas on *Polus*.

be, it may be Men of Athens, that you will gain some great and final good." Even his great antagonist, Aeschines, used a doublet in his plea against Ctesiphon: "Thebes, Thebes, our neighbor-state, has been ripped from the middle of Greece."

Among the Roman orators Cicero was fond of this *geminatio*. Denouncing Catiline before the Senate, he used these words: *"Fuit, fuit, ista quondam in hac republica virtus*—There was, there was once such bravery in this state." Centuries later, following the classical models, Thomas Erskine in his defense of Lord Gordon was so filled with indignation that he ejaculated: *"O fie! O fie!* Is the intellectual seat of justice to be thus impiously shaken?" Patrick Henry, before the Virginia Convention, gave to mankind an immortal reduplication: "Gentlemen may cry, Peace, Peace—but there is no peace. The war is actually begun." Commending the member from South Carolina to a prudent husbandry of his resources, Webster emphasized powerfully by repeating, *"The coalition! The coalition!* Aye, the 'murdered coalition!' " Likewise, Robert Ingersoll, in the presence of a great Republican convention, awoke tremendous applause by his climactic iteration: "Illinois—Illinois nominates for the next President of this country that prince of parliamentarians, that leader of leaders, James G. Blaine."

Nor have the orators been the only users of *anadiplosis*. From Homer to Tennyson the device has found favor among the poets. Some of them have even extended the use beyond mere duplication. Dryden, for instance, in *Alexander's Feast* grew so enthusiastic that

> He sung Darius great and good
> By too severe a fate
> *Fallen, fallen, fallen, fallen*
> *Fallen* from his high estate.

Surpassing all other poems in frequency of repetition is the famous *Bells* of Edgar Allan Poe. Again and again the words are doubled, then trebled, and finally, rising higher in the ecstasy of a "happy Runic rhyme," they throb and sob, roll and toll:

> . . . bells, bells, bells, bells,—
> Bells, bells, bells,—

seven times in succession, before the "tintinnabulation" dies away.[3]

[3] Some of the famous classical reduplications are Sappho's "Maidenhood, Maidenhood, whither away?" Virgil's "Corydon, Corydon" and Horace's "Postume, Postume."

Is it likely that Lycimnius ever dreamed that such an excessive use of the stylistic device which he had discussed would be made? His observations must have been rather modest, because the accessible literature of his day could not have been very large. To compose even a fair-sized chapter he probably included more than mere contiguous duplication. Any kind of repetition within a reasonable distance might be included under "The Redouble," to use the term of Puttenham. Within the original, general notion of verbal repetition there could be many varieties, each worthy of a separate name. Certainly the rhetoricians who followed Licymnius gradually discovered and named a host of them. Their students were equipped with a full quiver when they sought to express force or beauty, pity or indignation. A few of these terms of reduplication are here given, without definitions or examples, to show what frightened the souls of fearful young orators in the early days of rhetoric:

Greek names: Anadiplosis, anaphora, antistrophe, diplasiasmos, epanadiplosis, epizeuxis, epanaphora, epistrophe, epanodos, epanalepsis, palillogia, ploce, symploce, etc.

Latin names: Conduplicatio, complexio, conversio, copulatio, geminatio, iteratio, inclusio, redditio, repetitio, etc.

Even alliteration and homoeoteleuton might be considered forms of repetition.

From this enumeration of terms we may safely infer that early rhetoricians had made a minute study of the forms assumed by duplication in written and spoken language. This study had begun in the days of Plato, or before. It is probable that the philosopher and his teacher had read some of these iterations in the turgid production of Licymnius and of his pupils, especially in the treatise on "diplasiology." How else can we account for his placing rhetorical duplication in a "museum of language?" [4]

We must now take down another treasure from the shelves of the museum. This one is labeled by Socrates, "gnomology." On removing the dust of ages from this specimen, we perceive one of the most potent weapons of the orator. This weapon is the gnome, the maxim, the concentrated essence of opinion. In words of the jurist, Coke, "A maxime is a proposition to be of all men confessed and granted

[4] For an exhaustive treatment of reduplication, see E. Wolfflin, *Die Gemination im Lateinischen*, Sitzunsberichte der Bayr. Akad. der Wissenschaften, 1882.

without proofs, argument, or discourse." [5] It is a pithy statement of some general ethical belief. As such, it is, and has always been, one of the most powerful instruments of persuasion. "Let but the commons hear this testament" of their own notions, they will be satisfied with the orator and his arguments. Henry Peacham believed in the fruitfulness of the gnome, for he planted it in his *Garden of Eloquence,* or rather transplanted it from ancient authorities, among them the treatise written for Herennius. In this Roman work the *sententia* or maxim is defined as a mode of speaking, drawn from experience, expressing briefly what is done or what ought to be done in life. As the treatment is largely a reflection of Greek sources, we may as well examine some Hellenic discussions of gnomology.[6]

Among the early writers on the subject was the unknown author of the *Rhetoric to Alexander,* who lived a generation or two after Licymnius. His exposition is so thorough that it deserves analysis.—

1. Definition: A gnome is a brief expression of an individual opinion on general matters.

2. Kinds: The commonly accepted and the paradoxical. When the orator uses the accepted opinion, he need not mention reasons, for they are well known and do not awaken doubt. When he uses a paradox, he must briefly state the reasons in order to avoid incredulity.

3. Applicability: The maxims must have a bearing on the matter under consideration.

4. Formation: a. By the peculiar nature of the circumstances; as, "Sensible men profit by the examples of their predecessors and so try to avoid the errors of evil council." b. By the use of hyperbole; as, "Thieves are worse than brigands, for the former rob in secret, while the latter pillage property openly." c. By the use of resemblances; as, "Those who steal money are like those who betray cities, for both are trusted, yet both do wrong to those who trust them."

5. Uses: a. To remove ill feeling in the audience. b. To meet interruptions. c. To furnish constructive proof. d. To refute an opponent. e. To adorn a eulogy. f. To clinch matters in the conclusion.[7]

From this digest it may be seen that the gnomic principle had made great headway in the schools of Greece after its recognition by Licymnius. When Aristotle was ready to philosophize over rhetoric,

[5] For the legal treatment of maxims, see Bouvier, *Law Dictionary,* where 1,000 are listed; Brown's *Maxims of English Law;* Broom's *Legal Maxims.*

[6] *Auc. ad Her.* IV. 17. See index of Marx's edition for numerous references to 'sententia.'

[7] *Rhet. ad Alex.* XI.

he found the maxim so well established that he took it for granted and gave it a full discussion. In a broad way he defined a gnome as a general statement about questions of practical conduct. He thought it was especially valuable in argument, for it was either the premise or conclusion of an enthymeme. There were four kinds: the simple, needing no supplement because generally admitted, as, "Chiefest of blessings is health for man"; the paradoxical, the vague, and the disputable, which needed reasons, else they would not be accepted. So too, when something surprising or heretical was uttered, explanation was necessary to remove obscurity and to block any opposition. Aristotle then made some practical observations on the use of maxims. He would reserve their use to elderly men, or to those who were well acquainted with the subjects discussed. It was unbecoming for young men to employ them, and foolish for the inexperienced to work them into their speeches, as was the case with countrymen who were fond of backing their assertions with maxims. To work up feelings of horror or indignation in the hearers, the truth might be stretched a little by declaring a thing universally true when in fact it was not. Common maxims were especially valuable, because everybody would agree with them and believe them true. Nevertheless an attack on the common maxims was worth while, because it would certainly capture the attention of the auditors and increase their respect for the speaker, provided he exposed the fallacies in them. The crowd would pick up its ears, if the speaker should shout, "It is not true that we ought to 'know ourselves.' If this man had known himself, he would never have thought himself fit to command an army." Or again, "I do not approve of the saying 'nothing in excess,' for we are bound to hate bad men excessively."

Then, turning to the advantages to be gained by using maxims, the great analyzer pointed out the satisfaction felt by ignorant hearers when they heard their own views expressed in the form of universal truths. They would certainly believe that moral character had been added to an address, and they would look with high esteem upon a speaker who had at his tongue's end a supply of pithy sayings. Such sayings were of the utmost value at the end of a speech, for the orator could use them to drive home and clinch his arguments. Verily the throng would applaud the speaker who should say, "Wise men will come to terms in the hour of success; for they will gain most if they do." Aristotle concluded his discussion with the observation

that the maxim should be carefully studied, for it enabled the speaker to invent and refute arguments; and hence was a powerful element in persuasion.[8]

The value of maxims to public speakers having been acknowledged by the great teacher, no surprise need be felt that other rhetoricians should devote much attention to them. Some classified them among the figures of speech. Others went so far as to call them the chief, nay, almost the sole adornment of oratory. Literary artists of all kinds diligently embellished their productions with sententious sayings, believing that the chief merit of their works lay in the gnomes. Their use in the days of Quintilian had become excessive,[9] for the teachers of rhetoric who wanted to fill their lecture-halls deliberately encouraged the fabrication of *sententiae*. These Roman pedagogs were sure that epigrammatic declamations would win pupils and make a good showing before patrons. Like flashes of lightning against a background of pitchy darkness *sententiae* relieved the dreariness of the context, said Quintilian. These pregnant sayings were to include more than the common beliefs of the Romans; they were to be invented, under the direction of the teachers, who themselves also composed them.[10] Fortune, cruelty, and riches evoked made-to-order *sententiae*, which were filed away for future use. When the time was ripe, they were woven into fictitious themes and controversies which were delivered before the classes or in the presence of admiring parents and friends. Great was the delight of the audience when a sounding maxim was shouted in the midst of the young orator's ravings. He would need no proof, no marshalling of facts, if he could astonish with sparkling epigrams, especially those improvised on the spur of the moment. Applause was sure if he could insert a striking reflection between the introduction and the narration or proof.[11]

Be it noted that Quintilian was not condemning the use of general reflections; he was only criticising the excessive use of them by rhetoricians and their pupils. He himself believed in them, for he devoted the fifth chapter of the eighth book of his *Institutes* to an exposition of *sententiae*, calling them the *universalis vox*, and he

[8] Aristotle, *Rhet.*, I. 15.5, 12, 17; II. 20, 21f, 25, 26; III. 17.9

[9] Quint. *Inst. Orat.* IX. 3.98; 2, 107; VIII. 4.29; I. 8.9.

[10] Seneca Rhet., *Controversiae* I, Pref. 22ff; IV, Pref. 1; VII. Pref. 9.

[11] *Inst. Orat.* I, 9, 3; VII, 1, 44; II, 11, 3, 12, 7; IV, 1, 77.

touched maxims in many other places. Other rhetoricians, he said, had so minutely studied them that ten classes had been discovered, based on comparison, denial, admiration, etc.[12] As to their use, Quintilian stated that *sententiae* should not be employed too frequently, nor at random, nor placed in the mouth of every person. When a speaker strove to produce one reflection after another, the effect was "trivial, flat, and foolish." The great rhetorician finally put any doubt of his opinion at rest by stating that *sententiae* were the "eyes of eloquence," yet the number of eyes should not be so great as to cripple the other functions. If Licymnius could have foreseen the general acceptance of gnomology by the best Greek and Roman authorities, he would have been amazed and delighted.

Nor was the interest confined to antiquity, for the writers of the post-classical era continued to dilate upon the importance of maxims to the orator, and sought to improve the methods of instruction. Priscian, Hermogenes, Marcellinus, Aristides, Sopater, and many others devoted space to gnomes. Then for fifteen hundred years the little handbook of Aphthonius became the standard text on rhetoric throughout Europe. To the meagre original, copious notes were added, explaining the importance of sententious sayings: how they might be used in panegyries, expositions and proofs; how they might be drawn from causes, contraries, similes, and examples; how they might be used in persuading, dissuading, and declaring; how some might be simple and others compound, some probable and others true. The teacher was supposed to supplement the text and to guide his pupils in the construction of gnomes, which were subsequently worked into finished oratorical efforts.[13]

Inspired by Aphthonius and others Vossius gave a detailed account of maxims in his *Institutiones Oratoriae,* and so likewise did Melancthon in his *Elementa Rhetorica.* Across the Channel, Thomas Wilson dared to write *The Arte of Rhetorique* in English, with plenty of advice on the use of *sentences.* They should be gathered or

[12] Classifications of *sententiae* are given by Priscian, *de Praeexercitamina,* p. 553; by Isidor, *de Rhet.* 16, in Halm.

[13] In the edition of Aphthonius published in 1689 by Agricola and Catanaeo twenty-six pages are devoted to gnomes. Hermogenes, *Progym.* 4; Aphth. *Progym.* 4. Isidor's *Etymologiae,* II. 21. 15, contains so many kinds of *sententiae*—indicativa, pronuntiativa, imperativa, admirativa, etc.—that one's head whirls.

heaped together in order to help forward the amplification of an oration. For instance, in order to encourage liberality a speaker might use such *sentences* as these: "He giveth twise, that giveth sone and cherefully. God loveth the glad giver. It is a pointe of liberalitie sometime to lose a good turne, Etc." Again, the amplifier might use such *sentences* as are commonly spoken, like the familiar proverbs: "Who is worse shod then the Shoomakers wife? Sone ripe, sone rotten. Enough is as good as a feast." Unwilling to extend the number he directed the orator to "Heywoodes Proverbes . . . where plenty are to be had: whose paines in that behalf are worthie immortall praise." [14]

These proverbs of Heywood were a magazine of ready-made maxims, which no doubt filled the hearts of preachers with joy. They and others found also a constant source of inspiration and illustration in Bacon's *Sentences and Apophthegms*. Poor old Licymnius had no such arsenal from which to draw ready-made gnomic utterances. To him, however, belongs the credit for opening up the discussion of maxims as an element of persuasion. What would be his sorrow if he were to open a modern text in search of a discussion of gnomes? A new age, with new ways of approach to the human heart, has almost banished the maxim from the pedagogy of rhetoric. The great orators, however, abide by the teaching of Licymnius, for they still sprinkle their public addresses with those "wise saws," which contain the common beliefs of the people.

Let us now return to Polus' museum of eloquence for a look at Licymnius' last rhetorical specimen. It bears the name "eikonology." Here was a term that seemed to amuse Socrates. What connection could there be between a discourse on icons and an eloquent public address? Why should a sane human being worry himself and his pupils with images, likenesses, similitudes, portraitures, and characterizations? Licymnius evidently did not agree with Socrates, for he had written about them and taught them to young Greeks. Plato might laugh sardonically at the process, but at the same time he could not avoid vivifying his own productions with images. Describing the Athenian people, in the *Republic*, he said they were *like* the captain of a ship, who is strong, but a little deaf. Poets' verses, when turned to prose, were *like* the fading of youthful charms. It was

[14] T. Wilson: *The Arte of Rhet.*, p. 119, ed. Mair.

one thing to employ similitudes, as he did, but another to study their effect on style and to encourage their use. Here was the task which Licymnius, the teacher, had undertaken. We do not know what illustrations he must have found in Homer, what examples he culled from orators; we simply know that he made some contribution to the study of images, small no doubt, but at least a pioneer effort. Even as the miner, who has discovered a virgin lode, often fails to extract all of the treasure, so Licymnius must have left many phases of imagery untouched. Although we do not know how much he took from the vein, we are sure that many other rhetoricians sank their shafts deeply into the rich ore.

Among those who brought to the surface a store of observations concerning icons was Aristotle. At considerable length he defined and explained them, established rules for their employment, gave standards of criticism, with many examples, good and bad, all showing that by his day the investigation of imagery had made great progress. Yet the treatment given to icons by the philosopher was hardly suited to the classroom.[15] For a real pedagogic account we must turn to the Herennian rhetoric.

Similitudes, wrote the unknown author, "were to be employed either for the sake of ornament or of proof or of making more clear what one is saying or of placing the matter before the eyes." He then discussed these four aspects from four standpoints: contraries, negation, comparison, and brevity, with home-made illustrations of each. After enjoining great care in adapting the words to the similitudes, he gave advice on methods of discovering points of similarity. The orator will find the process easy if he "will place frequently before the eyes all things animate and inanimate, dumb and loquacious, fierce and tame, terrestrial, celestial, and maritime; putting them together for comparison or design, by chance, by nature, common and uncommon. From these he obtains some similitude which can either adorn or teach or make things clearer or put them before the eyes."

The author next shifted to the image, which he called "a comparison of form with form, with a certain similitude employed for the sake of praise or blame. . . . For the sake of praise, thus: He goes into battle, like in body to a most powerful bull; in force to a most

[15]Ar. *Rhet.*, III. 2. 6. 7-15; 3. 4; 4. 1f; 10. 2. 7; 11. 5. 6; 4. 4; 6. 3; 10. 3; 11. 11-13. *Poetics*, 21, 22.

fierce lion. For the purpose of blame: to inspire hatred, or envy or contempt. For hatred, in this fashion: This fellow glides through the middle of the Forum daily like a crested dragon, with hooked teeth, with poisonous aspect, with fierce breath, gazing about here and there, to find some one upon whom he may breathe something evil from his jaws, to attaint with his mouth, to cut with his teeth, to bespatter with his tongue. For the production of envy, thus: This fellow, who boasts of his riches, like a priest of Phrygia or some soothsayer, laden and burdened with gold, shouts and swears. For the production of contempt, thus: This fellow, who, like a snail, hiding and withdrawing, silent, betakes himself entirely within his own house to eat."

After the student had digested the lesson on image-making, he was introduced to the *exemplum*, a kind of figure that puts details before the eyes. Then came *portraiture*, used when the orator wished to paint with words the form of some one; as, "This man, O Judges, is ruddy, short, bent over, white haired, grey-eyed, with a great scar on his chin." Finally the author described *notatio*, or character delineation, by which the speaker could place before the eyes of his audience the noticeable features of the distinguished, the envious, the loving, the cowardly, the avaricious, the ambitious, the debauched, the rogue and the informer.[16] A reader of Cicero's orations will immediately perceive that he must have been well instructed in the Herennian school, for imagery of all kinds is abundant. Indeed, he himself refers to mental pictures os the lights of an address (*lumina orationis.*)[17]

A hundred years were to pass before Quintilian was ready to concentrate the best thought of the rhetoricians on the *icon*, the *imago*, and the *phantasia*. The first was a form of comparison which expressed a relationship between things and persons. The second was a plausible picture of an occurrence, added to the actual facts, to make the auditors feel themselves eye-witnesses of the scene. They must seem to be looking at the sprawling drunken Antoninus in the midst of his seraglio. The third was a vision which the speaker presented about things absent. The orator does not say that a man

[16] *Auc. ad Her.* IV, 45-49.

[17] *Orator*, 39, 135. Cicero's fondness for images has been investigated by Theo. Stengl. See *Beiblatt fur Bayer Gym.* 1883, Vol. 19, 7. For the similes in Demosthenes see J. Lunak, *Observ. rhet. in Dem.* p. 20ff.

was assassinated, but he tells the hearers that he sees the murderer burst from his hiding place upon the trembling victim. He hears the cry for help, the plea for mercy. Then the bludgeon descends and the stricken body falls. Before him must be the blood, the deathly pallor, the groan of agony, the death-rattle, and the convulsive throes of departing life. A speaker who has these visions can stir his auditors to indignation or awaken pity within their breasts. Even in the schools the student must be moved by his fictitious theme; he must impersonate the injured orphan, the shipwrecked sailor, the soldier in battle. Quintilian confessed that he himself had become so moved by *phantasiae* that he had turned pale and wept tears of genuine grief.[18]

The keen interest of the great teacher was shared by other schoolmasters and text-book writers. Some tried to improve the pedagogy of imagery by making divisions, such as the eikon, the parabole, the plasma, and the paradeigma. One rhetorician regarded homoiosis, or likeness, as a general term to cover the *paradeigma* or true example, and the *parabole* or fictitious example. Each of these he triply subdivided. The latter, as the most important, into *eikon*, or perfect simile, *homoion* or partial similarity, and *epagogen* or a cumulation of like things or arguments.[19]

This deep interest in the icon has never died out. Every rhetoric has devoted some space to images and to those words that awaken images. Countless studies have been made to show the concrete expressions used by poets and orators: trying to find the secret of their charm; noting how they delineated and defined, proved and persuaded, by picturesque descriptions, lively narratives, and illustrated arguments. Collections of similes and even dictionaries of them have been published.[20] Few remember that Licymnius was the first

[18] *Inst. Orat.* VI, 2, 29-36. Modernly, see Webster's description in the Knapp-White Murder Case.

[19] Julius Rufinianus, 22-23; Bede, *de Trop.*, in Halm's *Rhet. Lat.* Greg. Corinth. VII. 1150, 15, in Walz.

[20] An unknown Demophilus is credited with making the first collection of Gnomic Similitudes, entitled *Gnomica Homoeomata.* A detailed account of the icon and related terms may be found in Alewell's dissertation *Uber das rhetorische paradeigma*, Leipzig, 1913. For a list of the collections dealing with imagery, see pages viii and ix of Wilstach's *A Dictionary of Similes*, Boston, 1917. See chs. I and II of Scott's *Psychology of Public Speaking.* For *Imagery in Argument* consult Covington's *Fundamentals of Debate*, Part II.

rhetorician to compose a treatise on this pageantry of the mind, to note that great orators have the faculty of turning ears into eyes.

Yet he who parades images must dress the offspring of his mind with words. Words too were exhibited in the Licymnian museum, for he was accredited by a scholiast with teaching his pupil, Polus, a differentiation of nouns into *kyria, syntheta, adelpha, epitheta,* and *alla tina.* Of these kinds *kyria* meant the accredited, regular, current words of every-day usage. *Syntheta* meant the compound words formed by adding prefixes or by joining two or more significant terms. *Adelpha* was the name for brotherly words, synonyms, such as Cicero used when he thundered at Catiline: "Abiit, excessit, evasit, erupit." *Epitheta* was the term applied to a word used to adorn or qualify, probably an adjective, but the distinction had not been made in Licymnius' day. *Alla tina* were indefinite; they probably included any that could not be classified under the other four.

Although the classification and description of substantives drifted into the hands of the ancient grammarians, the rhetoricians of all periods have never ceased to study them. Aristotle, for instance, divided nouns into simple, compound, common, glotta or foreign, metaphorical, ornamental, coined, lengthened, curtailed, and altered. Each of these he carefully defined and illustrated. Although the number used by him may seem large and somewhat unscientific to our way of thinking, the number grew still greater and the classification became still more minute when the grammarians began their investigations. More and more they divided and subdivided, until at last the pedants were submerged in a bog from which no one could rescue them.[21] Quite naturally the interest which Licymnius displayed toward nouns and other linguistic phenomena would be reflected in his style. That style was Gorgian, in that it revealed a showy parallelism in structure, in sense, and in sound, with special attention to assonantal elements. The result was so dithyrambic, so strewn with metaphors, hyberboles, and strange high-sounding words, that Dionysius strongly condemned the tumid effect.[22] Yet with all the exaggeration, pleasing though it may

[21] On the classification of nouns see Schol. Plat. Phaed. 267C. *Rhet. ad Alex.* 23(24). Ar. *Rhet.* III 2. *Poetics,* 21. Donatus, *Ars. Gram.* and Priscian, *Inst. Gram.,* indices.

[22] Dion. Hal., *de Adm. Vi. Dic. in Dem.* 26; *de Lys.* 3; *Ep.* II *ad. Amm* 2; *de Thucy.* 24.

have been to the multitude while it was the fashion, there was a principle involved which met the approval of Aristotle. This principle declared that "the beauty, like the ugliness of all words may, as Licymnius says, lie either in the sound or in the sense." Beauty of sound certainly pleases the ear, while harshness offends. Likewise a beautiful or an ugly connotation affects the mind. Sometimes the appearance of some words on a page awakens past memories of delight or disgust. In this connection Demetrius makes this comment: "Pleasant to the eye are such expressions as *rhodo chroon,* the roseate-glowing, and *anthophorouchroas,* of blossom-laden hue. Whatever gives pleasure when seen, is also beautiful when spoken. With respect to the ear the words *Callistratus* and *annoon* are pleasing, for the doubling of the 'l' and the 'n' give a certain resonance." When to the sight or sound of a word there is added a significance from past association, the power of the term is mightily enhanced.

Wrapped up in this Licymnian principle of sound and sense is that phase of style which has attracted the attention of countless writers and speakers. Always they have sought *euphony,* knowing its inherent charm; or they have purposely employed *cacaphony,* to arouse disagreeable sensations. Milton's doors of Heaven turned on golden hinges, but his gates of Hell grated harsh thunder. A child of this union of sound and sense was *onomatapoiea,* or the formation of words in imitation of sounds. By it the hearer may be lulled, as he listens to the "murmur of innumerable bees"; or he may be thrilled as he harkens to a "thigh-bone beating on a tinpan gong." There is no need to expand the observation of Licymnius, for every rhetorican, from Aristotle to the latest writer, has noted the effects of verbal sounds—how meaning is affected by tone.

When the sounding words have been selected, they must be arranged, like jewels on a string, to produce the best result. Next, the sentences must be placed in a definite order. Finally, the whole oration must have a well-marked arrangement. These phases of discourse would naturally attract a rhetorician. Accordingly, Licymnius made some study of them and published his conclusions. Aristotle, however, who records the contribution, regarded the Licymnian divisions of speech as empty and frivolous, pointless and silly, because they indicated no real species with distinct specific qualities. The terms which Licymnius invented and which the phil-

osopher condemned have been translated by such words as Secundation, Divagation, and Ramification; Impetus and Digression; Speeding-on and Aberration; Irruption and Proflation. As the skillful linguistic authorities who have made these translations do not agree as to the meanings or uses of the words, only a brief discussion will be needed. The terms seem to be metaphorical. The first, *epourosis,* is a dubious expression, which may mean wafted onward before a gale—possibly what we now call Narration. The second is *apoplanesis,* a wandering about like a planet; that is, a digression from the straight line. The third is a plural, *ozoi,* which seems to mean branches, boughs, ramifications—possibly the subsidiary arguments. As we do not have Licymnius' text or any notes of value by commentators, we can only surmise that in his work he paid some attention to the parts of an oration, giving them metaphorical names, which Aristotle condemned as vain and frivolous.[23]

Let us accept the verdict of the philosopher as to the fancifulness of the oratorical divisions and pass them by without further notice. Outshining them were those other contributions which Licymnius made in the dawn of linguistic study. His classification of nouns and his principle of euphony were recognized in antiquity, while his museum of language contained treasures of value. "Ologies," Socrates impishly called them. Yet, just as twinkling beacons guide vessels safely into harbor, so the "ologies" of Licymnius mark the channels for those who would use persuasive speech.

[23] Ar. *Rhet.* III. 13. 5. See translations by Welldon, Jebb, and the notes by Cope. See also Cope's article in the Cambridge *Journal of Classical and Sacred Philology,* IX, Vol. III, pp. 255-7. Spengel, *Art. Script.,* p. 88. Hamberger, *Die rednerische Disposition,* pp. 80-84, contains nearly all of the expert surmises on the meaning of the passage.

INTERCOLLEGIATE CONVENTION DEBATING

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DEBATE belongs to a social order which is dying out, if it is not already dead, an era of irreconcilable conflict on social questions; . . . the present era is characterized by men trying, even when dominated by opposing views, to get together on social problems in an effort to find solutions." This comment on intercollegiate debate is made by Professor H. A. Overstreet.[1]

Somewhat similar criticism is made by Dr. F. H. Allport in occasional discussions with the present writer. Last spring I invited Dr. Allport to attend one of our featured debates. Next day he sent me the following cheerful memorandum:

> I beg to state that my worst impressions of debating are confirmed after listening yesterday to what I considered to be one of the most polished performances characteristic of the better type of debating which I have ever heard. The mastery of facts was complete, the logic was coherent, and the delivery brilliant. And finally, the last needful touch was added in order to make debating as an approach to knowledge ring true to form—namely, that the wrong side should win. This happened. The wrong side was yours.

Probably many debate coaches find themselves trying to justify their efforts to their social science colleagues. And while seeking to answer the gentle chidings from without, these same coaches criticize their own work without mercy. Our literature is full of denunciation and defense, suggested reforms and experimentation with them. This conflict within the fold has involved a growing list of problems. How can we guarantee our debaters a good audience? What shall we do about judged decisions? Should the student defend a side of the question against his honest convictions? How may we avoid "canned" speeches? What should be the real aim of debate training: to win a contest, to provide an entertainment, to influence public opinion, or to train students for the practical situations of later life? These and other vexing questions are apparently different manifestations of a single fundamental fact: the social and educa-

[1] Arleigh B. Williamson, "A Proposed Change in Intercollegiate Speaking," *Q. J. S.*, XIX (1933), 194.

tional order is changing so that debating in the old formal sense no longer holds a position of respect in the intellectual field.

Commendable efforts toward meeting the changed conditions have been made. We have in mind such widely varied activities as Oregon style debates, critic judges, shift-of-opinion votes, expert chairmen, parliamentary debates, foreign terms, more popular subjects, extension programs before functional organizations, radio debates, and the like.

Discussion of debate difficulties and their solutions has formed the substance of many a semi-annual program of the New York Debate Coaches' Conference. For several years the members of this group have felt that the existing techniques somehow fell short of solutions. In an effort to develop a more satisfactory method, a committee[2] was appointed in the spring of 1932 to consider plans for a large-scale test of the possibilities in what was termed "convention debating."

Out of the committee's report in the fall grew several months of hard work on the part of both coaches and students, terminating in a two-day *Student Convention on New York State Problems* held at Syracuse University, April 28th and 29th, 1933. At this convention, one hundred sixty delegates, representing eighteen colleges and universities[3] inaugurated this new kind of intercollegiate debating. The complete success of the venture is to be inferred from the fact that these same schools are at the present time in the midst of preparations for a second convention.[4]

In describing the organization of the project, we shall discuss the general set-up, the nature of the subject matter, and the nature of advance preparation of the debaters. Obviously, these had to be worked out before the actual meeting.

[2] The committee included: Mr. W. Leon Godshall of Union College, Mr. Russell Wagner of Cornell University, Mr. Harold Thompson of Albany State Teachers College, and Mr. Milton Dickens of Syracuse University.

[3] Participating institutions: Albany State Teachers College, Alfred University, University of Buffalo, Colgate University, Columbia University, Cornell University, Elmira College, Fordham University, Good Counsel College, Hamilton College, Hobart College, Keuka College, College of New Rochelle, Niagara University, St. Bonaventure College, St. Lawrence University, Syracuse University, Union College.

[4] To be held at Colgate University, April 27th and 28th, 1934.

The coaches endeavored to construct a program modelled as realistically as possible along the lines of actual legislative bodies. One day was to be devoted to student committee meetings at which majority and, if necessary, minority reports were to be worked out. On the second day, all delegates were to meet in general assembly; the committee reports were to be presented, debated under time limits, and voted upon.

It was decided to limit the convention subject matter to New York state issues. The convention was brought to the personal attention of Governor Herbert H. Lehman with a request that he suggest a list of leading state problems. Governor Lehman kindly suggested such a list and from this four were selected: (1) Unemployment Insurance (2) County Government Reform (3) State Liquor Control and (4) State Aid to Localities for Public Education.

This list was sent to participants some two months before the convention date. Each coach then set several of his debaters to work on each of the four topics. It was understood that students were to do two things in their research. First, they were to acquire a general background of knowledge on their particular topic with a view to extemporaneous discussion. They were *not* to prepare set speeches. Second, delegates from each school were to develop some definite proposal for the solution of each of the four problems they were studying.[5]

The topics were not worded so as to limit them to two sides. They were presented to the students as problems which the state of New York must solve. They were to study the problems without bias; to synthesize their data into whatever seemed to them the best solution; to bring their proposal to the convention; and to defend it before the representatives of the other schools.

In laying these plans, we had in mind the fact that during the research preceeding an ordinary debate, the student is likely to ask this question concerning his materials, "How may these facts be utilized in building up my side of the question and refuting the other?" The research preceding the convention found the student approaching his materials with a significantly different query, "In

[5] To speed work of committtees, proposals were brought in mimeographed form.

view of these facts, what is the best solution for this problem?" Certainly, this latter attitude is more scholarly and more in line with present trends of college education. It eliminates the problem of assigning a student to a side in which he does not believe. Likewise, it meets the objection that ordinary debate propositions artificially limit a problem to two sides.

With this brief survey of pre-convention plans and preparation, we may turn to a description of the convention proper.

On Thursday evening the guests began to arrive. And on Friday morning, new delegations were constantly joining the earlier arrivals. For an hour before time to convene, dozens of debaters were milling about the hall, talking and making acquaintances. There was a heartening atmosphere of curiosity, expectancy, and real enthusiasm. Coaches commented that it was the largest group of debaters they had ever seen at a single meeting.

The opening assembly came to order at 11 o'clock. Election of student chairman and secretary[6] provided several spirited nomination speeches and some close voting. The visitors were officially welcomed by Chancellor Flint of Syracuse. Dr. William E. Mosher, Dean of the School of Citizenship and Public Affairs, in the opening address sounded the keynote when he said in part:

> College debating cannot survive as a mere game of winning or losing. If it expects public support, debating must contribute something which the public needs and wants. One contribution of this nature will, I am sure, be made by this Convention. I refer to the training of young men and women to take an active and practical part in the political life of their state and nation.[7]

After lunch, the group split itself into its four committees which met simultaneously in different rooms. Coaches circulated about among the committees, acting as spectators only, taking no active part in the discussions. Each committee elected a student chairman and secretary; mimeographed copies of the various proposals were exchanged; and work began. The job was to arrive at some final common plan which the committee might present to the General Assembly next morning in the form of a majority report. Minority reports were also recognized as possibilities.

[6] Student chairman, Mr. John J. Walsh of Hamilton; secretary, Miss Rose Blacker of Syracuse.

[7] Dr. Mosher's position received a unanimous vote of support.

As might be expected, the inexperience of the students with committee work produced a number of difficulties. Chiefly revealed were weaknesses in knowledge of parliamentary procedure and difficulty in arriving at suitable compromises. Only one committee was able to prepare a report which met with the unanimous approval of all its members. The others prepared one or more minority reports.

The inefficiency of the students in attempting to compromise their differences, amply testified to the need of just such training. It has been charged that formal debating tends to develop attitudes and methods of dealing with people which are likely to handicap the student after graduation. The events of the Syracuse Convention would seem to support that charge. Falling back upon the usual debate tactics, students in attempting to gain the support of opposing committee members attacked the opposition directly. Psychologists have repeatedly pointed out that arguing with a person tends to antagonize him and set his views more solidly. The committee discussions pointed a much needed debate lesson, namely, that in formal debates the speaker tries to influence his judges or audience at the expense of reinforcing the convictions of his opponents. Yet if the debater is to use his college training in real life, he must apply it directly to his opponents. The committee room debates provided situations of this latter type and to that extent gave the students training of a more practical and realistic sort. This marks a complete and fundamental change in debating. In order to produce similar results in an ordinary platform contest, we should eliminate judges and audience votes and decide the debate by a shift-of-opinion vote of the debaters themselves! The immense practical value of these committee discussions cannot be doubted. The debaters taking part testify to an entirely new experience which opened their eyes to necessary revision of their speaking techniques. The importance of this is clear when we consider that the college graduate will probably never again take part in a formal debate, yet he will frequently find himself a member of some committee, board, or club.

Each committee comprised between thirty and forty official members. In addition, visitors were constantly coming in and out of the rooms, making an average audience of about fifty. The discussions were extemporaneous. The students revealed a surprising knowledge of their topics and an even more surprising interest in proposed

solutions. Most speakers supported their convictions with obvious sincerity. Discussions occasionally became heated, testing the skill of the chairmen in full. Probably all the chairmen made faulty decisions, and these mistakes were bitterly criticized by some members, but here again the difficulties pointed to a lack of opportunities for needed training. The convention provided an exceptionally beneficial experience for those fortunate enough to hold chairmanships.

The committees were adjourned at six o'clock, the delegates gathering for an informal banquet. Representatives from each school extended greetings to the others in talks limited to one minute. Thus an entirely different, but no less real, style of speaking was provided for some eighteen debaters. The dinner was concluded by Assemblyman Willis Sargent who described actual debates as they occur in the New York State Legislature.

After the banquet, many of the delegates continued work until late at night, preparing their reports for the next day. This diligence is illustrative of the spirit displayed throughout the project and demonstrated without much question that debaters will give their best effort without the stimulus of judged decisions.

Saturday morning all the delegates assembled, and, under the direction of the student chairman, wrestled for five hours with the various committee reports. It might be supposed that participants would become bored with so long a program, but the contrary proved to be true. The debate was so fast (and at times furious) as to give the impression of a much shorter time. Discussion was limited to approximately an hour on each of the four fields. The general opinion was that these periods were too short.

The majority and minority reports were read. Speakers favoring each were given the floor in alternation for specified periods of time. At this meeting, there were between one hundred sixty and two hundred in the audience at all times. Had the general public been urged to attend, it might well have been much larger. Debate was realistic. The main difficulty was again the students' unexpected ignorance of parliamentary law. Time was lost in arguing over the respective merits of voting by colleges or by individuals. This experience indicated unquestionably that such matters should be decided by correspondence in advance of the meeting.

It was noted by several spectators that at Saturday's session, in contrast to the committee meetings, women delegates seldom took

the floor. This suggests that the sponsors of reports select in advance certain ones of their group to speak in defense of the report, being careful to include women. Such lists of names might be given to the chairman to assist him in alternating speakers.

When the convention adjourned Saturday afternoon, it had succeeded in adopting plans for the solution of three of the four questions studied. The fourth, liquor control, produced the most hectic debate of them all and resulted in an exact tie which could not be broken by a second roll call. All of the proposals showed results of hard and careful work. I regret that the limits of this paper will not permit quoting them in full.

After the convention, I received dozens of letters from participants, both faculty and students. Without exception, they agreed that the affair exceeded all expectations and that it should be made an annual event. The letters also contained many thoughtful suggestions concerning the organization of future conventions. It will be helpful to present a list of these suggestions, some of which I have already touched upon: (1) Before the actual meeting, schools must agree upon rules governing procedure and voting; (2) coaches must give special training to students who are to be nominated for chairmanships or secretaryships; (3) the danger of school politics must be guarded against; (4) delegates should be trained beforehand in parliamentary law; (5) the number of subjects should be cut down, probably to three, in order to give more time for debate; (6) the size of committees must not be allowed to grow much larger than thirty to thirty-five; (7) women must be encouraged to speak in the large assemblies; (8) some sort of social event to get the delegates acquainted should be introduced into the first day's program.

We may now turn to a brief listing of benefits derived from convention debating. We have already indicated that (1) it provides a sounder attitude during the advance research; (2) it makes for honesty of convictions defended; (3) it avoids artificially limiting topics to two sides; (4) it is in line with present-day trends toward training for better citizenship; (5) it promotes well prepared extemporaneous speaking at the expense of "canned" speeches; (6) debating is more practical in that it corresponds with real situations which the graduate must someday face; (7) there is no audience problem; (8) there is no problem of judges; (9) it provides training

in parliamentary procedure and chairmanship and; (10) coaches are able to give training to many more debaters than in an ordinary contest.[8]

Considering the results of the convention from another angle, it should be pointed out that the idea attracted the favorable attention of many persons outside the field of debating. Apparently, the project had a general public appeal: downtown newspapers were eager to give the venture a large amount of space. Publicity of this sort, we believe, reflects creditably upon debate work. The project appealed also to many talented students who would not otherwise have been available for debate work. Coaches report that it appealed to the administrations in their respective schools. Some found that the plan received the blessing of faculty in other departments to the extent that those faculty members volunteered their services in assisting with the advance preparation of delegates. One student wrote that the convention results were used as the basis for a classroom discussion in political science. Finally, the program attracted the favorable attention of men prominent in public affairs.

Those who took part in the Syracuse Convention can recommend the experiment to other schools. We believe that its use secures for debating a definite niche in the present program of education and in the present era of social co-operation. Probably most of us do not think of convention debating as a substitute for all other forms of intercollegiate speaking, but rather as a satisfactory and necessary supplement.

SPEECH TRAINING AS A MENTAL HYGIENE METHOD

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AS MODERN psychiatry makes increasing contributions to educational theory and practice, speech training becomes more and more important. One of the most significant reasons underlying work in speech has always been the fact that the student is thereby enabled better to develop confidence, poise, and self-mastery in situa-

[8] Delegations ranged in size between four and twelve. The official size decided in advance was to be eight per school.

tions involving speech. Developments in the past few years in the fields of psychiatry and mental hygiene not only bear out the above contentions, but also expose to view many of the principles and mechanisms whereby teachers may use speech training as a means of developing personality adjustment in its larger aspects. It is the relation of speech training to the adjustment of the individual to his total situation, or his outlook on life in general, in which we are interested in this paper. In particular, our attempt will be to show the especial advantages belonging to each of the several types of speech training as vehicles for the development of a healthy mental outlook and adjustment.

The well adjusted individual is, *first*, emotionally stable. As a speaker his communicative efforts are not interfered with by fright in any form. Before audiences the strains and tensions he may be experiencing are under control. Every phase of his vocal and bodily behavior is contributing in line with the speech purpose in a unified way. It is unnecessary to attempt to enumerate the many deficiencies in a performance in speech that may occur where the speaker does not maintain emotional control, beyond making mention that there is scarcely an aspect of the entire visible or audible performance that is not adversely and directly affected. With him precision and refinement of speech is often exceedingly difficult.

At the basis of the difficulties in the emotionally unstable individual is a whole set of poor attitudes and habits of thinking and feeling. According to the psychiatrists he is the type of person who often feels "just miserable" without adequate reason for doing so; his feelings are easily hurt; he alternates between happiness and sadness without apparent reason; he is troubled with shyness; he is inclined to worry too long over humiliating experiences or possible misfortunes; and he cannot stand criticism without feeling hurt.

A *second* characteristic of the well adjusted person is a reasonable amount of self-sufficiency. His attitude is one of security and self-confidence. Feelings of inferiority do not paralyze the spontaneity of his speaking. He is willing to assert himself within appropriate limits. If properly trained, his body and voice will reflect those feelings and attitudes in accordance with his communicative purpose. Speakers with marked feelings of inferiority may compensate for their lack of self-sufficiency by assuming certain objectionable out-

ward manifestations such as over-aggressiveness, over-assertiveness, or bombast.

The self-sufficient person is willing to be alone for a time, and often prefers to work by himself. He may become so absorbed in creative work as not to notice a lack of intimate friends. He tends to face his troubles alone without seeking help, and understands his problems better by studying them out alone than by discussing them with others. He is willing to take a chance alone on a doubtful situation and does not care to get many views from others before making an important decision.

The individual who is well adjusted tends, *third*, to be an extrovert. And likewise personalities effective in speech generally incline toward the extrovert, although introversion is not a serious matter unless it is quite pronounced in the individual. The introvert is likely to ignore his audience and to be unresponsive generally, and "stiff" and academic in relation to the communication he is attempting to make. But of most importance is the self-consciousness which the introvert is prone to suffer and which always more or less paralyzes his finer controls in speech. The various compensations and mannerisms which hinder the speech purpose are also very apparent with introverts. Introverts, it is to be remembered, are individuals whose interests turn inward and upon themselves, who tend to day-dream and to the use of imagination instead of action, who worry, and who suffer many emotional upsets. According to Bernreuter[1] they have the same poor habits of thinking and feeling that characterize the neurotically inclined.

A *fourth* factor in the well adjusted personality is that of dominance-submission. Persons markedly submissive are not good speakers. In vocal action they tend to be very subdued, indistinct, and monotonous. In physical demeanor they appear indirect and weak in speaking situations and exceedingly dislike to face an audience. Feelings of inferiority rule their behavior. Many of the poor speech-characteristics that are results of feelings of insecurity or of a high degree of introversion also occur where there is marked submissiveness. Submissive individuals do not take the initiative, they

[1] Bernreuter, R. H., *Personality Inventory* (Stanford University Press, 1932), 3.

keep in the background in social functions, and they are very self-conscious whenever they are placed in a position of prominence, especially when they are required to speak before audiences.

With the well adjusted individual is an ability to look at himself and his behavior *objectively*—to see himself critically, dispassionately, and as an outside observer sees his performance in reality. Maladjusted persons do not do this. They are prone to take a subjective view, to be excessively introspective and self-conscious in respect to anything relating to their own acts. They are not aware of the faulty habits of thinking and feeling which underlie their inadequate behavior. And as speakers they do not realize how these attitudes are hindering their effectiveness in communication. Timidity and self-depreciation, indirectness, the strains and tensions causing faulty vocal and bodily action tend to disappear automatically as soon as the speaker begins to view his performance as it is seen by others.

From the standpoint of the therapy of mental hygiene, or mental health, speech training has two very great values: *first,* it affords means and opportunities for changing the faulty habits of thinking and feeling and attitudes which underlie maladjustment; and *second,* it aids the student to obtain the all necessary objective and critical view of himself. Since the objective view is actually a habit of thinking or an attitude, in reality both of these values are much the same thing.

Consider the nature of the speech-situation. There is a speaker, an audience, and a field of subject-matter which the speaker purposes to communicate. It is the factor of audience that is all-important from the standpoint of the speaker's personal adjustment. If the speaker is successful and the audience-response is one of approval and admiration, the speaker's habits of thinking and feeling are directly influenced thereby—his attitudes of self-sufficiency, self-confidence, security and emotional stability can only be strengthened and intensified. If he is not successful the opposite traits will be enhanced—introversion and self-consciousness, lack of assurance, and instability, with all the resulting consequences to his personality in general and his speech in particular. This factor of approval and admiration is the crucial one. It is the craving for recognition, approval and admiration which Adler[2] has so well presented as the

[2] See Adler, Alfred, *Understanding Human Nature* (1927).

main determinant of human behavior and personal development, and which is one of the chief bases of the work in modern psychiatry. Before an audience a speaker finds himself at a focus of attention, wherein, as far as he is concerned, this approval is a most clean-cut issue. Therefore, most important for good or ill is the speech-situation in its possibilities from the standpoint of mental hygiene. If the speaker is successful his tendencies for a healthy mental life are strengthened; if he is not, his trends toward maladjustment will be as certainly intensified.

It is, of course, the business of the teacher of speech to give the guidance which will insure the success of the performance in speech. Or it is as much his duty not to permit a student to go before an audience with a project wherein it is unlikely that the performance will be creditable to the speaker. However, the teacher's guidance will frequently be much more effective as he is able directly to detect and correct the faulty underlying attitudes and habits of thinking and feeling that hinder the speech effectiveness. In other words, as a number of individuals in our profession have frequently declared, the teacher of speech must at the same time be a teacher of the principles of a healthy mental life.

The objective view comes with the widening of experiences and training in speech. In this work the student is working with himself as a tool. In all the phases of preparation, practice, and delivery of a project, he is learning about himself. He will learn much from the responses he receives and from what he observes from his classmates, his audiences, his teacher, but most of all from himself. He even learns of himself from projects as simple as vocal exercises. Here he trains his hearing and kinaesthetic senses. He gradually gains insight into his behavior, not only as related to speech-situations, but in its broader aspects. He learns to see himself critically, dispassionately, and as he is in reality. When he can do this he will rapidly eliminate many inadequate ways of behavior and he is in a fair way of becoming a well adjusted person.

Each form of speech training has its unique usefulness in helping develop adjustment. And, of course, the training of each student should be made as specific as possible according to his particular needs. That sort of assignment most effective will be the one that, if executed well, will require a change in as many as possible of the faculty attitudes and habits of thought contributing to the malad-

justment. Frequently it will be the very type of speech training in which the student either is not interested or positively dislikes.

Debate and argumentation may promote a healthy mental outlook in several ways. These activities are especially useful with those whose submissive attitudes are too marked, whose feelings of inferiority and insecurity are strong, who are listless and colorless in personality, and who will not assert themselves in a positive or self-confident way. Effective argument compels a forceful and to a certain extent a dominant attitude. It is helpful to the introvert because it compels him to turn his interests to outside matters—those inherent in his subject of discussion, and those pertaining to his opponent's arguments. Debate compels a speaker to be direct and to make "contact" with his auditors. In building up a case and throughout the debate the speaker must act decisively and promptly on a multitude of matters. This is especially true in regard to the many problems presented in his opponent's attacks. An argument delivered in a telling and impressive fashion is a most conclusive demonstration to the speaker of his own powers and must directly help to dispel those habits of thinking and attitudes supporting his neurotic trends generally.

Debate under the control of unskilled coaches, however, may have detrimental effects on the personality of its participators. Habits of over-aggressiveness, over-assertiveness or bombast, of insufferable conceit, of impulsiveness of thinking and action may develop, and are very real dangers in the hands of the incompetent teacher or where there is no guidance whatsoever. In fact, any activity of speech where the stress is on the activity as an *exhibition of the student* is as conducive to maladjustment as are the opposite traits of inferiority, insecurity, and submissiveness. It is in these same respects that many oratorical contests and most of the so-called declamatory contests are subject to very severe criticism.

The matter of decisions by judges in these activities is very important in considering the welfare of the speaker's mental hygiene. A lost decision need not enhance inferiority and insecurity where the work of the losers was nevertheless creditable and wherein a trained judge gives an analysis of the contest which satisfies the losers as to the justice of the decision. Losses that appear unjust may build attitudes of cynicism and other undesirable compensatory traits. At the same time a lost decision may be most beneficial and

effective in helping the student to a better adjustment, such as in overcoming mannerisms and conceit. In any event, there is little danger of conceit and "swell-head" in these fields if the speaker is permitted to continue in the activities long enough. Inevitably the defeats will tend to balance the victories and the perspective of the speaker will be corrected accordingly. The attitude of the coach, whether as a victor or a loser, tends in a powerful way either to a better or a poorer adjustment of his students. His influence will promote mental health if he, also, is able to maintain the objective view.

Acting is extremely valuable in building healthy mental habits. But the casting must be very carefully done if the maximum gains in personality are to result. The individual must, *first*, be given a part in which he can perform in a way creditable to himself in the eyes of the audience. *Second*, he should be given a part that will compel him to develop attitudes and traits in which he is now deficient and which he most needs to develop for the sake of his adjustment. For instance, the individual subjected to marked feelings of inferiority should be given the spotlight of a lead part. The too submissive person should be given an aggressive and dominant part, while the over-aggressive and bombastic person may well find himself required to develop more submissive and subdued traits for the part to which he has been assigned. The impulsive and unstable individual may benefit by a part that requires him to be dignified and deliberate. Also this type may be able to develop emotional control by being given a part that requires the depicting of intense emotions. Interpretation of strongly emotional parts is excellent practice in helping develop emotional stability, because as soon as one can consciously call an emotion into play, he has that emotion under control, and when he has this same control over his behavior at all times he is no longer emotionally unstable or neurotic. It will be seen that these principles of casting to develop maximum adjustment will often require casting opposite to the type-casting necessary for the conventional production of plays for the purpose of exhibition and for the most artistic purposes.

Oral interpretation of literary masterpeices has values similar to those mentioned for acting if selections are assigned on the same basis as outlined above. The proper interpretation of the selections assigned should demand that the student develop the particular as-

pects of personality that most need improvement. Oral interpretation is an especially valuable device for sufferers from emotional instability because it is easy to lay out a series of interpretations of materials of a high emotional content wherein the speaker must at will gain control over at least the outward manifestations of a whole gamut of emotions. Where there are available phonographic renditions by great artists of the selections assigned, the progress will be much more rapid because there is presented a more adequate stimulation, which is fixed and invariable and which can be repeated as many times as it is necessary.

In all these projects the mental status of the student may be either greatly improved or greatly damaged by the criticisms of the teacher of speech. No part of the teacher's work is more difficult or more important than the manner in which criticisms of the speech performance is given. Speech is a directly personal affair. A person's speech-characteristics are so closely tied up with his most intimate ways of thinking, his attitudes and complexes, that the utmost of caution in criticism is demanded. The difficulty increases according to the type and degree of maladjustment of the speaker. Only with the well adjusted person (and he almost always has fewer speech deficiencies) may the teacher present a matter-of-fact and incisive analysis of his shortcomings in speech. He has the objective view and is able to look at the deficiencies called to his attention with a correct perspective. If he does not hold the objective view the presentation of his deficiencies can only enhance in varying degrees those attitudes he may have of inferiority, insecurity, submissiveness, and introspectiveness. Many times this applies as well to those persons whose outward behavior may be of the compensatory type, such as the speakers who have various mannerisms, who are bombastic, over-aggressive, or who appear conceited. For this reason criticisms should never be made unless the teacher is sure that the student is retaining a correct perspective of the importance of the particular aspect of behavior concerned.

For the inferiority-ridden and introspective person a correct perspective is greatly aided by giving praise for a good aspect of a performance at the same time that the deficiency is pointed out. Discreet praise is, in fact, the magic elixir for development in personality. Derogatory criticism is for that student who is thoroughly satisfied with himself and is not conscientious in his desires for

improvement. Sometimes this criticism may be effectively made by the class.

In a recent set of written self-analyses from his class in Speech Fundamentals the writer was amazed at the number of times in which students traced their faulty attitudes and behavior back to some sarcastic or caustic criticism of a teacher, a parent, or an associate. If this occurred in the presence of a class, or before an audience, or before a person whose respect the student especially desired, the effect was much more serious. Unless the particular deficiencies are pointed out as applying to several persons in the class at the same time, they are most safely presented to the student in private conference.

In pointing out a deficiency, the student's security and sufficiency are less likely to be adversely affected if the teacher is somewhat successful in making clear just how he may remedy the difficulty. This task is, of course, much easier when adequate physiology and psychology of speech are taught in the course concerned.

Standardized psychological tests are available which greatly assist the teacher both in prescribing the sort of course of speech projects which is most valuable for each student and in making the wisest sort of criticisms. Many times the outward manifestations of maladjustment as shown by the speech behavior at the time his speech personality is surveyed do not reflect the full extent of the maladjustment. And often the evidences of maladjustment shown by the speech are exceedingly difficult to interpret with any degree of accuracy. Among the best tests for emotional stability is the *Thurstone Neurotic Inventory*.[3] A good test for self-sufficiency is the *Bernreuter Self-sufficiency Test*.[4] Introversion-extroversion may be measured by the *Laird Introversion Test*,[5] while the *Allport Ascendance-Submission Reaction Study*[6] is of value in determining the inherent submissiveness of the person. The adjustment as a whole is measured by the much used *Thurstone Personality Inventory*.[7] The most convenient way to make a survey as complete as it is

[3] University of Chicago Press, 1928. See Thurstone, L. L. and T. G., "A Neurotic Inventory," *Journal of Social Psychology* I (1930), 3-36.

[4] Stanford University Press, 1930.

[5] Colgate University Press, 1930.

[6] Houghton Mifflin, 1929.

[7] University of Chicago Press, 1929.

usually practicable to make for teaching purposes is by use of the *Bernreuter Personality Inventory*,[8] which permits a rating on emotional stability, self-sufficiency, introversion-extroversion, and dominance-submission all in the same test in which the one hundred twenty-five questions are scored in four different ways to give the ratings indicated.

Two experimental studies furnish data verifying the values for mental hygiene of properly directed work in speech. Evans[9] put a group of extremely maladjusted high school students through a series of dramatic parts. She reports marked therapeutical values accruing according to standardized psychological test scores. Moore[10] measured the gains in personality-adjustment of thirty-five college sophomores and freshmen in a course in Speech Fundamentals wherein a special series of speech projects was prescribed for each student in accordance with his needs as revealed by the *Bernreuter Personality Inventory* and a survey of his speech personality at the beginning of the course. The work as specially laid out for each student included various assignments in debate, parts in one-act plays, exercises in voice and speech, and oral interpretations of literary masterpieces, supplemented by work on renditions by artists recorded for the phonograph. These projects were assigned on the basis of their particular values as has been described in the above discussion. Each student had the assistance of a clinician in speech. The necessity of the objective view was stressed throughout the course. The mental hygiene tests at the end of the quarter revealed a very marked development toward adjustment in all the directions measured. The marked introverts showed a great improvement and several, according to the scores, indicated that they had become extroverts. With several exceptions, all showed an improvement in emotional stability. The most marked gain was in self-assurance which was pronounced in every case where the original test showed a low score. The same was true with those who demonstrated too much submissiveness.

[8] Stanford University Press, 1932.

[9] See Evans, Dina Rees, "Change in Social Behavior and Emotional Attitudes of High School Students Participating in Dramatic Arts in the High School in Cleveland Heights, Ohio," Thesis, University of Iowa, 1932.

[10] Moore, Glenn, "Mental Hygiene Development in a Class in Speech Fundamentals," Thesis, University of Denver, 1932.

It is logical that the above results as arrived at with high school and college students would be still more significant in relation to the students in the grade and primary divisions of our educational system. With the younger students the benefits from well directed speech training should be correspondingly greater, while the evils from a lack of speech training or from misconceived speech training will be proportionally serious.

In summary, we have attempted to point out a number of respects in which speech training may provide convenient vehicles for the development of a healthy mental life and adjustment. Certain factors underlying adjustment have been presented along with the sort of attitudes and habits of thinking and feeling which determine the person's outlook toward life in general and the reflection of this outlook in his speech personality. An explanation of the importance of the speech-situation in its great possibilities for either a better or a worse adjustment has been offered. The particular virtues and particular dangers inherent in each of several chief forms of speech-projects have been indicated. The chief virtues pointed out are that speech training is valuable in helping change the faulty attitudes and habits of thinking which underlie maladjustment and in promoting an objective view by the person toward his own behavior.

PERSONAL DEVELOPMENT IN BEGINNING SPEECH TRAINING

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I CHANCED this summer to spend the evening with a charming family who, because of my affiliation with a University, wished to discuss with me the educational program of their only son who was preparing to enter his first year of college work.

"We are particularly anxious," said my host, "that our son include in his program some work in public speaking. Of course, he is contemplating a business career and will find it impracticable to devote much of his time to speech training. But we do want him to have one course, at least."

"And why do you so heartily endorse a course in public speaking?" I asked suspiciously, summoning to mind a formidable array of interviews with mothers and fathers.

His response was a prompt one. "Why, it is absolutely necessary nowadays for a man to be a public speaker. Take the business world, for example. A man can never tell when he will be called upon to stand up before a group and 'air his views.' He has to know how to speak up in meeting if he expects to get along in a business or social way."

I slumped a bit in my chair. "And you expect one course in public speaking to make a public speaker of your son?" I ventured.

His reply was interrupted by the appearance of the object of our discussion,—a shy, introspective, scrawny individual who, after awkwardly presenting himself for introduction, retired with confusion into a far corner of the room.

The father turned to me again, a bit quizzically.

"Well, it is the business of a public speaking course to produce public speakers, isn't it? Oh, of course I don't expect it to make a second Patrick Henry of him," he added jovially, "but, at least, it should teach him how to stand up and put himself over with an audience—if you know what I mean."

I did! And I slumped further into my chair, overwhelmed with the realization that our problem and purpose as speech educators are so little understood. The extravagant expectations held by this father toward beginning speech work is typical of the great number of parents who cradle with us their Johns and Marys (stupid, tongue-tied, and undeveloped, it may be), assuming that we, by some hocus-pocus are able, on short notice, to produce men and women who can move a mob, thrill a club of weary business associates, make sensational political harangues, or hold their own with any spellbinder in pointing with pride, or viewing with alarm, or affirming without fear of contradiction. But such conceptions ignore the most important consideration of all in the speech education of the individual—the personality behind impressive speech. It is the individual who makes the speech impressive. With him we are concerned. Of him I wish to speak.

"Language," says Ben Jonson, "shows the man; speak that I may see thee." This aphorism, it seems to me, strikes close to the heart of our problem. It offers stimulating suggestion, too, for the

guidance of young enthusiasts eager for recognition on the stage or public platform. It suggests a medium for the fulfillment of the expectations of the university which aims to awaken its young hopefuls to the real business of living. It implies not only the revelatory nature of expression itself but the more specific truth that "as a man speaketh, so is he." The vigor and strength of his speech and his potentiality as an individual are closely interrelated. We may go further and assume that a man's thought is cogent and vigorous only in proportion to the cogency and strength of the man who possesses it. It is, for example, a most natural thing that a man of dissenting tendency might read the lines—

> We have but faith; we cannot know,
> For knowledge is of things we see;
> And yet we trust it comes from thee,
> A beam in darkness; let it grow.

with a certain insensibility and lack of sympathy; a firm believer with deference and vital warmth. For expression involves not only the embodiment of ideas in words but the revelation of "all the phases of experience arising from those words or associated with them through a co-ordination of all the living languages of his personality."[1] And so each man's interpretation, if it be truthful to him, may well differ from that of every other man according to the richness or meagerness of his thoughts and experiences, the vividness of his imagination, the keenness of his insight, and the quickness of his sympathies.

Since a man may never find true expression beyond the limits of his individual resources and development, the logical solution would seem to lie in the cultivation and development of his capacities. Such an awakening to a realization and appreciation of inherent faculties is a necessary and vital thing in the lives of college freshmen who come to us, the majority of them, with limited vision, undisciplined thought and imagination, and with slight conception of the "Divinity which stirs within."

A beginning course in speech education, then, does not assume as its primary task the over-night production of verbose platform sensationalists, adept in the artifice of "varnishing nonsense with the charms of sound." Its responsibility to the individual is of far more

[1] **Bagley, Louie:** *The Spoken Word* (London, 1932), 20.

subtle and fundamental nature. Its object reaches below mere mechanics or external manifestation and concerns itself with the individual made manifest. It is directed toward the personal development of that individual, not as a speaker alone, but as a human being. It seeks, further, to awaken him to a realization of the necessity for such development if he is to become the effective, well-rounded personality of which he is capable. The idea was clearly set forth recently by a beginning student in a brief written discussion of "The Purpose of Vocal Expression in the Life of the Individual." He said: "I am learning to observe and to interpret things in the light of myself as a person. I am, consequently, learning to know myself, for each time I speak or read aloud, I reveal to the world what I am and what is behind me. Whether this is of strong or of weak foundation, of beautiful or gross appearance, profound or shallow depends upon me. I am discovering that we cannot lead the world to believe we are that which we are not." Such a statement, coming as it does from the pen of a college freshman, is encouraging. Because of his early awakening to the possibilities and extent of his unfoldment, it gives promise of unlimited personal development.

Since, then, "the man is hidden under his own tongue," our work takes its beginning in the educational awakening and development of that man. Our energies need now to be directed to working out a means whereby his character and personality may reach fullest expression and power. There are, of course, as many methods as there are individual teachers. I offer two suggestions. The first concerns itself with the intellectual and spiritual remuneration to be derived from the oral reading of literature. The second, with the more definite and practical benefits to be derived from a program of personal development. This program will depend, in great part, upon the needs made evident in the practice of oral reading. There is no surer means of discovering individual peculiar habits of thought, emotional attitudes, dullness of imagination, self-depreciation, or egotism than an exacting course in oral reading.

With respect to the first, we know that in literature lies integrated the most profound thoughts, the richest emotions, and the keenest "spiritual intuition" of the greatest minds of all time. We should recognize as well that in the oral reading of such literature—that is, in the comprehension, appreciation, and expression which such a process involves—we find an agency which is unequalled in the un-

folding and development of the individual. In considering the intellectual efficacy of the oral reading of literature, we might go forward in the usual manner of enumeration. We would, of course, point out how the responsibility of him who interprets truthfully the thoughts of another is a two-fold process involving thought-getting and thought-giving. We would further show how such a process calls for the keenest observation, the most detailed analysis and careful understanding, essential, all, in establishing habits of clear, interpretive thinking and truthful, accurate expression. Nor would we neglect to stress the impossibility of feigning an understanding of the meaning of what one reads by pointing out wherein the student who says—

> On with the dance! let joy be unconfined?
> No! sleep till morn when Youth and Pleasure meet
> To chase the glowing Hours with flying feet—

betrays his failure to apprehend real meaning. A student can get more mental discipline from the close study of one sentence than from a hasty, hazy perusal of a whole page. Certainly there is an "unsightly multitude" who, in communicating the substance of the printed page, read not *thoughts,* but bundles of words,—unco-ordinated ideas, ejected aimlessly into mid-air as soot from a chimney top.

One word pertinent to our consideration of the intellectual education of the individual should be added here. I refer to the mental stimulation afforded the undeveloped mind from association with great literature. It takes into account that vast number of youths who have a strong desire for expression but who have little to express. There are undoubtedly those who would insist here that beginning speech training should concern itself with the technique of the platform. Admirable as their intentions may be, the intrinsic values of such procedure are not, I venture to say, as vital as the intellectual enrichment to be obtained from "exposure" to the wealth of the printed page. Unfortunately, the experience and vision of the average beginner are too precocious and his ideas too bobtailed to merit too serious consideration. Before he is ready to give to the world his own thoughts, let him mature and enrich those thoughts that they may be more worthy of utterance. Let him turn to seasoned thought for his tutelage, that his own may, by the experience, be more substantial. We must realize that while technique is impor-

tant to the beginner, insistence upon form and method at the outset is likely to arouse little but mechanical response, leaving the personality unmoved.

Of as great significance is the "depth of spiritual experience to be derived from intimate contact with good literature." [2] To one who has gazed upon a work of pure art or experienced, for the first time, a poem and found within himself a stature and depth of being beyond his dreams, my meaning will be clear. Nature has willed that the soul of man be sensitive to her. He holds communion with "that gay companion, the loudly, laughing wind," he beholds "that veiled maiden with white fire laden, Whom mortals call the Moon," he senses the "immense and contemptuous surges of the sea" or the "nightly mercy of the Eventide"—and the tenor of his life is changed. Some inner latchet is sprung to effect the soul's release. "He has taken a step upward,—'a step ascending as upon a Jacob's ladder from earth to mysterious altitudes above the earth—into another element where earth is forgotten' ".[3] Unfortunate is he whose heart is closed, and whose thoughts, locked within his heart, die when he dies, never to become living truths. And yet, how many men are content to live lives unbeautiful and ill-tuned to the grace and magnificence of the world's creation! How better than through the intelligent, imaginative, sympathetic reading of man's noblest thoughts and deepest emotions can we come to a realization of the fullness of life and the majestic power of the human race as it has been noted and set down by poet and philosopher? How better can we come to an intellectual and spiritual awakening, that we may choose for ourselves the larger way?

Inasmuch, then, as the oral reading of literature calls for the exercise of all faculties of the man and reveals his inmost self, since through its practice he develops those powers which are, by Divine beneficence, his heritage, it suggests, it seems to me, a means whereby the human personality may unfold and reach fullest expression and power.

But oral reading reveals, as truly, needs and lack of resources, as one in opening a strange door may discover a room of ample space

[2] Bassett, L. E., "Adapting Courses in Interpretation to the Academic Mind," *Q.J.S.* XVIII (April, 1932), 184.

[3] Bagley, Louie. *The Spoken Word*, 18.

but vacant or scantily furnished. It is an interesting fact that the very qualities in a man's interpretation which are objectionable to a class audience when he reads literature are the same qualities which are objectionable to the person with whom he converses in his daily living. The student, for instance, who reads the stimulating lines of "Invictus" or Tennyson's "Ulysses" with luke-warm enthusiasm and bloodless debility is likely to be the sort of chap who lacks confidence and positive conviction in his daily contacts with fellow students. Then there are those whose problems are not so revealed but who, for their own practical development, welcome personal advice and help in fields of their immediate interest. Whatever one achieves independently in this way is added to his resources as a man. When he speaks, he may speak with increased measure of assurance. He prepares himself to contribute his share in his association with other men. True education makes clear to the individual not only what he has but what he lacks. It should show him, too, how to acquire what he needs and should help him to do it. Here is where the personal development program offers assistance. The work is carried forward, primarily, by projects.

What we have chosen to call personal development hours are based upon the principle that real development and improvement are contingent upon consistent daily performance. The student is required to set aside a definite time each day for acquainting himself with some line of thought or action which he feels is vital to his individual need and unfoldment.[4] The work should not be compulsory, and indeed, substantial experience has showed little need of making it so. From a class of twenty students, approximately one half voluntarily seek guidance. This is not surprising. Normal human beings have a justifiable pride in what they are and what they know. They do not have to be driven to do things which will minister to their own respect and the respect of others.

Such a program of self-development may be designed to meet the demands of three types of students enrolled in beginning speech work. First, it may fulfill the needs of those who contemplate careers in speech education; secondly, of those who, although enrolled

[4] The length of time alloted depends, of course, upon the student's schedule, his particular problem, and the program outlined for its solution. Certainly a daily period, if it be not more than fifteen minutes, is more conducive to development than two hours once a week.

in the speech course, contemplate careers in fields of work other than speech; thirdly, of those who, whatever their chosen work, find their effectiveness and happiness as individuals dependent upon more successful social adjustment. Let us turn to each briefly.

The student who intends to follow a speech career is likely to find his need provided for in connection with the course itself. For example, a boy may feel a need for truer, fuller, more efficient expression of his thoughts or for the ability to stand on his feet and express an opinion clearly and convincingly. A certain period each day, then, he devotes to practice, perhaps, in impromptu organization, formulation, and expression of a suggested idea, attempting as far as possible to seek practical application in conversation, class situations, or in practice work with the teacher. In such a case now under supervision, the instructor formulates a list of suggestive topics—one for each day of a week—and the boy, alone in his room, attempts a clear expression of his ideas upon the subject. Once each week he reports to the instructor to discuss his progress and any problem which may have arisen in connection with it. He receives at the same time a program for the ensuing week. The method of procedure rests, of course, with the teacher. Another student may be concerned chiefly with the development of voice and may particularly wish to secure greater range and flexibility. His period each day may be devoted, let us say, to vocal exercises or to the oral reading of stimulating poetry, the thought and feeling of which calls for the full exercise of the vocal organs. Still another may wish to develop his skill as a conversationalist.[5] After determining the essential elements of good conversation, he may set himself to the task of developing those qualities in his own speech. Oral reading offers, again, useful assistance. Practice in reading clearly and convincingly the thoughts of another should help him in some measure to organize and speak his own thoughts with the same clearness and impressiveness. Several students working on the same project often find enjoyment and benefit in pooling their efforts. They meet together regularly, and under the direction of the teacher, attempt intelligent conversation.

[5] To those interested in improving conversation, the following books are helpful: Cotton, Ethel, *Keeping Mentally Alive*, G. P. Putnam's Sons, New York; London; Taft, Henry W., *Kindred Arts: Conversation and Public Speaking*, The Macmillan Co., New York, 1929.

The second class includes those who wish development which may facilitate their proficiency in a chosen field. A student engaged in the study of law may realize the necessity for a greater and more workable vocabulary than he has.[6] Each day his study is directed toward the mastery of new and practical words. For guidance he may look to the speech instructor whose business it is to determine for him the procedure best suited to the successful fulfillment of his object.[7] Again, a pupil interested in the field of history may wish to make a study of some specific historical period or to acquire a general knowledge of the world's prominent historical figures. Such is the aim of one who is, at present, reserving twenty-five minutes daily for the biographical study of English kings.

The most interesting work is done, perhaps, in connection with those who need personal or social adjustment. Frank, tactful, helpful guidance is necessary in such instances. As has been stated, oral reading often proves an effective agent in revealing to the student and to the teacher a particular need and offers, too, a means of overcoming his difficulty. A person "concentrated all in self," lacking confidence and poise and the ability to meet people graciously and well, discusses his problem with the teacher. Together they analyze his difficulty and set themselves to the job of making positive those qualities of personality which have hitherto been hidden, submerged, and negative. Many students "find themselves" through a bit of prose or poetry, the reading of which demands the projection and amplification of latent qualities of strength and vigor.

[6] Helpful suggestions for increasing vocabulary may be found in the following texts: Kleiser, Grenville: *How to Develop Power and Personality in Speaking;* Funk & Wagnalls Co., New York, London, 1912, p. 62.

Dolman, John Jr., *A Handbook of Public Speaking,* Harcourt, Brace & Co., New York, 1922, p. 87.

Robinson, Frederick B., *Effective Public Speaking,* LaSalle Extension University, Chicago, p. 171.

Brigance, Wm. Norwood, *The Spoken Word,* F. S. Crofts & Co., New York, 1929, p. 209.

Stratton, Clarence, *Public Speaking,* Henry Holt & Co., N.Y., p. 27.

Craig, Alice E., *The Speech Arts,* Macmillan Co., N.Y., 1930, p. 97.

[7] One instance comes to mind of a student launched upon a vocabulary study. After two month's pursuit of his project, he became so interested in words themselves that he shifted his plans from a proposed study of law to a study of philology, a course which, after a year's time, he is still following.

Space prevents more detailed treatment of the numerous problems which come as a daily part of our work and the program of remedies designed to meet each individual need. Let it suffice to say, whatever the method of procedure, the underlying principle remains—the habit of consistent reservation of a few moments each day for the development of the man whose problems and needs as a human being become manifest when he attempts to reveal his thoughts to others.

The need for personal guidance and sympathetic interest in the problems of the beginning freshman is obvious. As we have noted, he enters into the ways of higher learning with untutored judgment and impressionable mind, and a spirit stimulated or dampened by ideas and associations which dominate his thought and action. New freedom and independence may confuse and overpower him. He may be bewildered to discover that human beings in general are not much concerned with his problems. They prefer to talk about their own. It may perplex him to learn that this is a world of changing order, that there is nothing settled, and that there are more meanings and shades to the universe than parental love and discipline have led him to believe. His social code may be greatly modified by gallant nonconformists who feel a kind of "twisted pride in cynicism." His religious code may be shaken by thoughtless educators who, deliberately or for lack of time, present only one side of a question—and this side, too often, a radical or extreme one which takes small account of the power of faith and the "mighty hopes that make us men." The mind of the uninformed is sensitive to influences about him, and his interpretation of a new point of view is likely, in its turn, to be of an extreme or radical nature. There is no more piteous figure, I think, than the winsome youth, just bearded, who asserts "with the brazen vigor of a military band" that he believes in mankind little, in democracy less, and in God not a whit. Intelligent guidance and sympathetic understanding are more essential at this period, perhaps, than in any other during his lifetime. His opportunity of getting it in the average university with its impersonal, wholesale conception of mass education is limited. What more natural than that he should turn for help and guidance to us who, because of the intimate and personal nature of our work, must understand the individual? Some will, doubtless, object to the load which

such a program imposes upon the teacher. The greatest menace to our educational system today is mass education. If teachers are overburdened with class work, some provision should be made which will make possible a better understanding of the problems of young people. But the teacher who shrinks voluntarily from the responsibility, may seriously question her personal fitness for the work and her readiness to accept the obligation it imposes.

Our idea of speech education is concerned too much with form and method. It should be directed primarily to the education of the individual personality. It should be inspirational and ennobling in its influence. It should be addressed throughout to the awakening and fostering of that latent impulse for perfection which is in every human being. Beyond all that, it should have for its object, not the production of miniature Patrick Henrys, but the making of real men. When we shall see, as many already do, that our work takes its beginning in the fundamental nature of man, our efforts, at last unified, will be more permanent and far-reaching in scope and less open to gross misrepresentation and misunderstanding.

THE IMPERSONATION OF PLAYS

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IT SEEMS strange that in a time of such widespread interest in plays so little is heard of the platform impersonation of plays. This statement, written tentatively at first as a personal impression, I now, after a search through available literature, write again with more confidence. For the bibliography hereto appended is even scantier than at first glance appears. In none of the books referred to are there more than a few pages on impersonation. The JOURNAL for 1916 contains a controversy as to the legitimacy of impersonation. The "News and Notes" of the JOURNAL make occasional references to dramatic readings of plays by instructors in speech. Whether these readings were in full impersonation form or not is not usually stated. Convention programs sometimes announce dramatic readings, without further description. Some of these, I remember, have been

readings; some, full impersonation of the plays. Nowhere have I found an extended statement of the principles and rules that obtain in this form of interpretation.

If ever a term needed definition, it is surely the term *impersonation.* There seem to be, in our literature, two fairly well established uses of the word. The basis of both is the idea of getting into a character other than one's own; of thinking like him; of looking like him from head to foot; of walking like him; talking like him—in short, of living his life for the time being. In this primary sense, impersonation is contrasted with interpretation, wherein the reader never wholly surrenders his own identity; rather he uses it as a medium through which he gives us his conception and valuation of another character. In this sense, impersonation is expected in acting; in the impersonation of plays; in monologue; in opera. It is not usually expected in dramatic narrative, though when long and vivid scenes occur in solid dialogue, there is often some slight approximation towards impersonation—but never the full impersonation which befits the stage. Impersonation is also entirely out of place in lyrics, and in straight narrative.

In a more limited sense, the word *impersonation* has been used in our literature, rather generally, to designate a form of platform art wherein one person presents a play, in whole or in part, taking all the characters in succession. In this sense, impersonation is contrasted with acting, wherein there is an actor present for each character; with the reading of plays from the book; with the presentation of a monologue, wherein but one character is seen and heard, the others being present in imagination only.

It is in this second sense that I am using the word *impersonation* in this paper, adding, however, two restrictions which seem usually to be implied. As I use the term *impersonation of plays,* it includes every type of platform presentation of a play wherein one person, free from the book, takes all parts, not confining himself exclusively to vocal expression, but using action more or less freely.

To avoid misunderstanding I shall use the full phrase *impersonation of plays* as much as possible.

As an entertainment, impersonation of plays, which it may be inferred from a statement in Curry's *Imagination and Dramatic*

Instinct was a new art in 1896, has never had the wide popularity of the stage. Its appeal is felt by a much smaller audience, but one that is distinctly superior in intelligence and imagination. For the audience must share the creative effort, or become hopelessly lost. If they lose the thread of thought, there is little left them of all the minor diversions which the theatre affords. If the mind gets nothing, there is little for the eye to toy with.

As an art, the impersonation of plays is an arduous, at least, as acting. He who impersonates a play must memorize all the lines of all the characters; must work out character conceptions of them all; must stand alone on the platform, unassisted by the comings and goings of other actors.

Though there have been few persons devoting themselves exclusively to this form of platform art, still it has attracted many intelligent readers, who have prepared a few plays each, in this manner. Actors and actresses, also, have often turned to the reading of plays, sometimes impersonating them, sometimes merely reading. In spite of the fact that these latter have often carried over more of their stage technique than is strictly justifiable on the platform, still it is easy to find that their audiences have been enthusiastic. Charlotte Cushman, for example, after retiring from the stage, read regularly for six years. S. S. Curry tells us, probably from personal knowledge, that she "nearly always read from a book, seated at a little table. Occasionally she gave recitations or impersonations from Macbeth or her favorite plays."[1] Here is the comment of her biographer:

"It hardly needed that she should ever repeat over the names of the dramatis personae; they spoke for themselves, and came and went as vividly, and far more ably, than they are often seen upon the stage. It was well said by a friend, on one occasion, 'I much prefer hearing Miss Cushman read to seeing her act, because in the readings she is so well supported.' All the minor parts are given their full value and significance, and one receives a strong impression of what the drama might be if this completeness were more persistently aimed at. Often these small parts in able hands assume an unexpected importance, are, indeed, like certain shifting tints or

[1] *Imagination and Dramatic Instinct* (1896), by S. S. Curry.

fitful lights in a picture, important adjuncts to the general effect, and meant to be such by the artist or dramatist. . . . "[2]

But it is not of the impersonation of plays as an entertainment, nor as an art, that I wish chiefly to speak, but as an educational instrument. As to the educational value of wise dramatic teaching, there is little argument among us. But dramatic training has often meant play production and acting. Where this form of training is practicable, we need say no more. But are there not many school and college situations where play production is carried on under difficulties? And are there not many students, even in institutions where plays flourish, who are shut out from the benefits or participation therein—either by reason of their numbers, by their own timidity, by programs that make rehearsals impossible, or by lack of that very awakening of the dramatic faculty which they so much need? Shall these students, who will probably never have acting experience except of the most limited character and quantity—shall these be turned away from dramatic training, or may we say to them, "Here is another form of dramatic interpretation which will open to you the advantages of dramatic endeavor?"

Indeed, upon further scrutiny, it appears that as an educational instrument the impersonation of plays may even have some advantages over full play production. This is not, of course, a denial of all the acknowledged advantages of play production, wisely administered. Play production can afford to welcome the impersonation of plays, with hearty recognition that in co-operation the two may do more than either can alone. In fact teachers of dramatics are now using the impersonation of scenes to supplement acting, though I do not know how general this practice is. Some of the advantages over full play production seem to be:

1. It brings the student a precious sense of having accomplished a complete piece of individual work.
2. It leaves the student free to work out his own conception rather than being obliged to work out the conception of the director.
3. It eliminates the difficulties of arranging rehearsals, and all the waste of time involved in them.
4. It minimizes theatricalism.

[2] *Charlotte Cushman: Her letters and memories of her life*, by Emma Stebbins.

5. It forces the student into an intensive study of the whole play.

6. It relieves of all the externals which consume much time, such as lighting, scenery painting, costumes, etc.

7. The adaptation of a play from a form suited to the stage to a form suited to the platform involves a creative effort comparable in some minor degree to the original effort of the playwright.

8. It is often easier in the impersonation of a play to measure the individual's work than it is in the play, where he may be helped or hindered by the others.

9. It forces training in poise and pantomime upon the students, as the need becomes very conspicuous in the handling of successive characters.

10. It finds an audience upon the campus for many plays that could not or would not be presented upon the campus stage, for sheer numbers.

11. It involves no expense.

The technique of the impersonation of plays presents to some instructors and students a difficulty so bewildering that I am discussing it at some length, though by no means exhaustively, even at the risk of saying, for some, the unnecessary. Before taking up this study of technique in detail, however, it may be well to consider the general nature of this business of impersonating a play. And for educational purposes we are not concerned with the lower types of this form, where there is a desire for the spectacular, the eccentric, or the amusing, for their own sakes. We are concerned only with the presentation of legitimate drama in an intelligent effort to give its meaning, its significance, and its charm to others. For this purpose the impersonator of plays needs, and should have, only himself, the bare platform, and the dramatic idea.

The dramatic idea involves situation, dialogue, and character. For the impersonator of a play the situation is imaginary; he may describe it briefly beforehand, but once he is into his lines, he must rely upon his imagination and ours to keep it clear. Dialogue is one-sided, the impersonator speaking always to an imaginary interlocutor, whom he must locate, and whose presence he, and we, must feel. In characterization, the impersonator is not one character, but a whole set of characters in succession, none of whom can be identified by any external mark, as costume. Obviously it is impossible to *act* the play under these circumstances. The whole interpretation is geared up to a higher imaginative level than the stage. This means that there is a corresponding abandonment of stage literalness; of stage fullness

of detail. The situation is simplified. Characterization is reduced to essentials; details of the physical personality are not necessarily reproduced; the spirit of the character is all important; his characteristic bearings and movement are suggested only. In this general scaling down of representative elements, action is also reduced to the suggestive. Suggestive action is content to indicate, often very lightly, the essential moment of a movement, without sustaining it long, or finishing it unnecessarily. When the need of it has passed, it merely disappears. Lady Macbeth may hold an imaginary letter in her hand for a moment. But woe betide the tyro who holds those empty hands dutifully outspread throughout the long soliloquy!

Costumes and properties have no place at all in the normal impersonation of a dignified play. They are the strongest possible representative elements, present visibly and tangibly all the time. They do not unite harmoniously with the reduced action and with the absence of scenery. They belong to acting, where everything else is represented, too. Hamlet in costume, with a real rapier at his side, becomes grotesque when impersonating the Queen or Ophelia. Better to be consistent and omit *all* costume and *all* properties, being content to suggest living trains of thought and feeling. There will be a few students, usually, who will insist upon having the piece of paper for the letter scene in *Macbeth*. They do but teach the rest what to avoid.

And once again it may be well to delay the plunge into the detailed account of technique, in order to consider one item of that technique in advance, so important is it. This is the question of medium. Acting works in the media of time and space; the impersonation of plays in the media of time and direction. The actor must be in a certain place, or he throws things out of gear. It is not therefore so very unreasonable for the beginner in the impersonation of plays, especially if he has had acting experience, to consider *place* important. For a student who was studying Shakespeare's *King John*, for example, and who found therein a scene representing the walled city of Angiers, the citizens upon the wall, and the rival kings, France and England, appealing in turn to the citizens for admission—for such a student to locate his wall along one edge of the platform and then make seven-league strides in order to be in that place whenever a citizen spoke, this was neither unreasonable nor unthink-

ing. More thought, however, would have revealed that place is of relatively minor consequence, because the situation is not literal, but imaginary. The impersonator of the play may build up this scene about him at any moment from wherever he happens to be. The wall in *King John* occupies imaginary location only. If the impersonator finds himself away from the exact spot where his wall once was, it matters not a whit. He builds it up again from where he is now, and goes on undisturbed. In other words, he builds his scene anew with each change in characters.

But if place becomes of minor importance, not so *direction*. Direction is of major importance. Upon it depends all success in keeping clear to the hearers situation, dialogue, and sometimes even character. Once let directions become confused, the scene is hopelessly lost. The wall of Angiers may be moved to suit necessity; its *direction* must never change. If it is to the reader's right at first, then to the reader's right it must remain throughout the scene—and throughout any succeeding scenes involving it, unless there is imperative reason for change. In addition to direction, a sense of *distance* also becomes important, as auxiliary. The wall should remain at about the same distance from King John, for example, unless it is necessary to show either his approach or his withdrawal. But the distances are all imaginary and indicated chiefly by voice and eye. For wherever the reader may be when he becomes King John, from there he builds up his wall, the King of France, and the other characters, all in their due directions from him and at their due distances. This combination of direction and distance gives a sense of place; but it is a place that is much more flexible than is literal place.

With this most essential detail of impersonation technique thus set forth in advance, we may now review the various steps through which a class may pass in its first attempt at the impersonation of a play.

As to the choice of play. The student is to work over this play for a whole year. Its language will sink deep into his memory and may do much to form his own literary style; its spiritual standards will elevate or lower his standards of life. The choice is therefore not to be made lightly. And there are more immediate reasons, also, for care in the choice of the play that one is to live with for a year. Wretched indeed are the students who soon weary of their choice

and seek to change. If they change they have lost time. If they do not change, they may remain dissatisfied and restless all year. The play must have literary merit, not on educational grounds alone, but because the unliterary play is usually stupid when read—it cries aloud for the camouflage of stage paraphernalia. The play should also be one that *can* be read. If many of the climactic points of the play depend upon representative action and become meaningless when read, the play should not be chosen. If *Hamlet* contained many indispensable scenes written like the final duel scene, it would not be suited to the impersonation form. But, of course, *Hamlet* is for the most part easily readable, the last scene testing one's artistic ingenuity somewhat; but that is no misfortune. Again, a play is not usually suited to reading if the dialogue is prevailingly choppy—in short phrases. The changes from character to character should not occur incessantly; some long speeches must occur to steady the imagination of the audience, upon whom the impersonation of a play makes considerable demand at best. Again, the play chosen should if possible contain at least one important character that appeals to the student and which he has a fair chance of getting into—this much for encouragement's sake. And experience is rapidly teaching the educational questionableness of encouraging students to work at any character who is morally shocking to them to the degree of, say, Shylock or Richard III. A girl of native sweetness and gentleness struggling to express Shylock's savagery and hate is doing all she can to turn her spiritual evolution backwards; she is striving to establish lower qualities of spirit than are hers by birthright. Such work is not educational, to say the least.

As to the adaptation of the play. Here both student and instructor have opportunity to apply all the creative impulse that is in them. For adapting what was written for the stage so as to make it conform to the necessities of a different environment, the platform, this is no slight task. Adaptation is almost an art in itself. It requires a fine sense of proportion and order and a keen dramatic sense to keep one from perverting the dramatist's work. And, of course, the inexperienced student is doing very well when he makes even a fair success of it. I may say here, parenthetically, that on the whole students show a delightful originality and good sense in their adaptations. It is one of the instructor's refreshing experiences to meet

the stream of varying conceptions which they bring in. Six *Macbeths* in one class, all reasonable, yet each varying somewhere from the others, often varying very much, yet justifying itself as a whole and having unity—this is an almost unique opportunity to consider the nature and possibilities of the impersonation of plays—what it will, and what it will not stand. The length of the impersonation version is necessarily much shorter than the acting version—one hour for introduction and all is a good round time for most students. Only an unusual play, or an unusual reader, justifies much more. The time in my own classes has often been about 50 minutes. *King John* broke all records, once, by running an hour and a half and holding interest; the first half hour, however, was lecture on the historical background. This great shortening of the play necessitates confining oneself to one thread of interest. This may be story or plot interest, as the casket story in the *Merchant of Venice;* or the slighter episode of the ring. Or it may be—and more often is—a character interest. In some plays, as *Hamlet,* there is no choice; the reader must read *Hamlet* for Hamlet's character. But in other plays there is sometimes variety of choice possible. *Macbeth,* for example, may be adapted to show Macbeth's character, chiefly, or Lady Macbeth's. In the first case, the sleep-walking scene would have no place; in the second, it would be kept almost entire, while the final siege scenes would be reduced to little more than the announcement of Lady Macbeth's death and her husband's comment.

If the total length is over half an hour, it is usually desirable to divide the reading into parts—two or three—with pauses between. Each part should have unity, and the ending point of each part must be carefully determined to preserve the dramatic values, just as in the original play the endings of acts and scenes are chosen carefully.

With most plays an introduction is necessary, varying in length from a few lines for *As You Like It* to half an hour, maybe, for *King John,* where the historical situation must be understood and is not one that is likely to be fresh in the memory of the audience. The introduction should be written in good, vivid narrative—not in exposition. Dry facts in commonplace language are not enough. The audience must not feel that it is having something difficult explained to it, but that it is sharing an interesting life-experience. That the introduction must be in the spirit of the play and establish atmosphere

for the parts read would surely seem obvious enough. Yet it is one of the matters where students show strange ingenuity in going wrong. What can be said when an otherwise intelligent reading is prefaced with the gushing confession, "I am reading *Hamlet* because I have always been just crazy about it?" Or when *Much Ado About Nothing* is preceded by 15 minutes of exceedingly ponderous and dry literary criticism? "'Good, vivid narrative" does not mean verbose or diffuse narrative. If there is any place where economy of words counts, it is in such an introduction. Every word must give maximum service—or go. The introduction must lead easily into the opening lines of the dialogue. Similar to the introduction is the explanatory matter that must be interspersed, all in narrative also—stage directions, synopses of omitted matter—omitted for lack of time, or because not suited to reading, as short-speech passages, or passages involving continuous action without enough words to carry it. It is well, too, to avoid theatrical terms, such as *act, scene, curtain, exit, hero,* etc. The stage has but a shadowy resemblance to life. If, then, the impersonation of the play presents a shadow of a shadow, it is getting rather far away from life. It is better to speak as of a life-situation. "Hamlet is in a room in the palace," rather than "The scene is laid in the palace and Hamlet is discovered Down Right."

Students not infrequently strip the play too bare. This is especially true when their central interest is story or plot. In the thrilling business of seeing how much of the story they can contrive to keep, they may omit almost all lyric and poetic values. They give, not the play, but its barren outline. Gone, then, is all the loveliness which was the reason for reading it. Strip *Macbeth* or *Hamlet* of all but story interest, and what is left but crude melodrama? *The Tempest* is a most baffling play for adaptation to the platform. Its great length and the close interlocking of the various lines of interest cause the difficulty, which is so great that at some time or other one is sorely tempted to throw the best of the cargo overboard, leaving but the bare hulk to enter harbor. Whatever adaptation is made (and probably not impersonation but the lecture-recital is best suited) it must entrance us with the loveliness and nobility of Prospero, not as human being, but as symbol of man's possibilities when he has learned the law of life and obeys it. To miss this is to fail to make

a proper adaptation, no matter how ingeniously one may have preserved the story.

As to the vocal delivery. A mastery of vocal expression is necessary to the impersonation of plays. This work belongs, therefore, in the last year of the course. It tests the reader's freedom from monotony in its almost endless variations—monotony of pause; of pitch; of change of pitch; of inflection; of tone color; of movement; of intensity. Assimilation is to be insisted upon more than ever, for without it, the impersonation of a play is not worth an educational penny. This means early memorizing. Lyric values, when present, must be preserved and recognized as higher than the dramatic values.

And so we come to the pantomimic, or action, considerations. So pathetic is the pantomimic crudity of many of the college-trained today, that in our heart of hearts we may feel that it is good to teach the impersonation of plays if for no other purpose than for the pantomimic awakening that comes with it. A fair poise and normal bearings are desirable to begin with. Pantomimic freedom, truthfulness, precision, and a pantomimic vocabulary must be acquired and steadily enhanced by analytical observations of life, pictures, statues, etc. Observation note-books may help—note-books wherein the student records and analyzes what he has seen; or illustrates with drawings or cut-out pictures.

Action, in the impersonation of plays is all standing up. Standing is the position in which one is most free; standing is the position most advantageous to the audience. Nevertheless, just about every so often there appears a student who insists upon sitting down for a given passage because the actor would do so. He then does it this way—and the incongruities become apparent; the failures to do everything else that the actor may have done; the necessity of rising on the following speech, when rising may be no part of that character's action; the awkwardness of losing height and disappearing from the audience's sight. In this way the class begins to learn what it means to focus attention upon the essentials of the play. They begin to learn that the interesting thing in life is not externals, but thought and feeling. One student insisted that she "simply had to kneel" for Queen Katherine's plea to Henry VIII. "Is there anything in Katherine's mind during this speech that she could not have

thought had she been standing up?" "No." "There's your answer."

Action runs decidedly to the manifestative, as previously shown. Representative action cannot be too critically scrutinized. Yet, of course, it has its place, though that be relatively small. The student who was so resolved to play safe in this matter of representation that she read, "Look here upon this picture and on this" without so much as the flicker of an eyelash to indicate that she knew where either picture was, went to extremes—and failed to think dramatically, in terms of the concrete situation.

Action unaccompanied by words, so common in acting, is, in the impersonation of plays, worse than futile; it is confusing. For the audience will instinctively try to associate it with the speech that precedes or follows. Lear once seemed to chuckle and snap his fingers most surprisingly out of character and mood. Our bewilderment was allayed when the student informed us that that was not Lear, but the Fool. She had cut the Fool's lines, while naively trying to keep his action, which then seemed to us to be the opening of Lear's succeeding speech.

Likewise action after the character has said the last word of his speech is confusing. It is almost certain to be taken as belonging to the following speaker, or it may cause the audience to miss the transition altogether. It is an inexorable rule, probably, that the moment one has said the last word of a speech, one becomes the next character, and all action belongs to it. The transition step (see below) belongs to the new character.

The placing of the impersonation of the play upon the platform has its importance, just as the placing of a picture properly upon the canvas is important. A very large platform is not usually advisable; certainly not for beginners. One of the most delightful impersonations which I ever heard was on a large stage, however. Oh, very large that stage looked, and very bare! Not a flower was in sight; not a chair; not a desk. Just acres of barrenness! Yet one small woman, dressed so unobtrusively that one hardly noticed an item of her costume, filled that stage with the charm and the foolery of *A Midsummer Night's Dream*. The empty space was empty no longer, but held groups of living characters, all distinct, yet all related. Not every play, of course, would so lend itself to the large platform. Neither is an excessively small platform desirable, though the ex-

perienced reader can at a pinch present *Julius Caesar,* mob scene and all, with but a square yard or less. The beginner needs neither extreme, for each would embarrass him.

Headquarters are at the center of the platform. Departures therefrom must have a reason, and return thereto whenever possible is desirable. Care must be taken to keep the platform balanced, as in composition the artist keeps his canvas balanced. Departures from the center to one side should never be made unless the imagination fills the emptiness with something, or somebody, or some feeling.

The angles of dialogue are easiest when about 45 degrees from straight front—the diagonals of a square platform. Larger angles turn one too far away from the audience; smaller ones are insignificant and belong to very subordinate matter. In a complex situation with several characters present, one may occasionally need to resort to unusual angles—but always with a care that one does not build up a scheme so elaborate that it attracts attention to itself. If it does that, it is bad, no matter how ingenious it may be.

Transitions between characters must at all costs be kept clear. To leave the audience confused as to who is speaking is a guarantee of failure, be the reading of the lines ever so true and intelligent in other respects. The transition must be swift. There must be no slightest gap between the characters of the play; for if there is, the audience then sees a glimpse of the reader, who is not supposed to be present. Of course only some experience and a very quick responsiveness of mind makes skilful transition possible. And the transition moment is an excellent test of one's method of characterization. The student who has learned to rely upon representative literalness in characterization stands exposed. For its takes him an appreciable time to bend his back volitionally, protrude his chin, spread his feet, if that has been his method. But the student whose characterization is mental in origin, will arrive at ease of transition earlier. He merely puts on a new mental condition—and its presence makes itself felt and seen at once, in every bearing and in the voice. The natural sequence of attention—eye, head, body—is necessary to the transition. The eye in the first instant of the transition must locate the new interlocutor. If Hamlet has been speaking, his last word has no sooner left his lips than the mental content changes to the Queen's, and this change sweeps outward; through eye, head,

body, the Queen's semblance appears, and the first act of the Queen's eye is to locate Hamlet, to whom she then speaks. Merely to turn and talk in the new direction, without locating Hamlet by eye and voice shows that the thinking is undramatic—it lacks concreteness and definiteness; it is not *in* either situation, dialogue, or character.

And for beginners the transition step should be a step—not a swaying, or a twisting, or a twirling, or a teetering, but a step—that is to say, the foot leaves the floor, be it ever so little, and though it come down again in the same spot. The reason, of course, is that only thus does one feel the full sweep of the new character throughout the body. The advanced student, considering economy of action, may at times reduce or omit the transition step. But it is one thing to omit, for good and sufficient reason, what one could do if one chose; it is a very different matter to omit the same thing because one has never learned to do it. Beginners who neglect the transition step meet sooner or later the passage which they cannot keep clear for just that deficiency.

Beginners almost always turn to give the interlocutor direct attention all the time and every time, and usually they move on the feet only at the transition. The monotony and awkwardness of this is painfully obvious and often embarasses the reader. As the thinking becomes more and more dramatic, however, students learn to observe how people address each other in life—with what varying degrees of attention, from squarely facing them in moments of full, vital attention, down to the careless flinging of a phrase over the shoulder in the most indirect attention. They learn, too, to ransack their lines for these degrees of attention. Also, they learn that their characters often move on the feet between transitions, and then they ransack their lines for evidences of this. At this stage, monotony of transition and the consequent clumsiness of the whole impersonation of the play begin to disappear.

The impersonator of plays has to consider not only the transition from character to character, but the transition from character to audience, and back again. In all explanatory matter, he speaks to the audience in his own character, as narrator. Naturally he faces straight front, since turning obliquely away is understood to mean that now a character of the play is speaking. Precision in this small

matter is obviously important—yet incredibly neglected by many students whose work is otherwise intelligent and careful.

As to material, the Shakespearean plays are so well suited to college classes that after many a trial and many an error with more modern plays, I finally made it Shakespeare exclusively. Most classes, once they know that choice is limited to Shakespeare, accept the situation gladly. As they progress, and come under the spell of his gracious speech, his poetic figures, and his incomparable knowledge of the workings of the human mind; they delight to be making one of his plays "their very own." They dwell for a year in companionship with a great and good mentality; something of that greatness and goodness must surely leave its mark upon their own minds.

There is a varied complexity involved in the impersonation of plays which makes it baffling at first, then fascinating. It is no easy task to maintain unity amid such variety. And it is no mean achievement to have learned to speak the languages of voice and body fluently enough for so exacting a test. It is no slight training of the mind, imagination, and feelings that enables one to catch and give such a flood of intermingling impressions: logical, historical, philosophical, poetical, fanciful, humorous, sympathetic, spiritual—all flooding by in majestic order, a rich pageant that moves onward without a break.

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ORAL ENGLISH IN SECONDARY SCHOOLS*

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THE full topic is, "The Need of Efficient Training in Oral English in Secondary Schools." Such a topic implies two questions: First, Is there a need? And, if there is, (and we know there is), Is it being adequately and completely met? Second, Has the teaching of Oral English been of maximum effectiveness as such?

I think the answer is negative on both points, and will try to make clear why. Has the need, which has been rather well established here to-day, been adequately or completely met? I don't think so, and for reasons that I am sure you will recognize. One of them is inherent in the realization that for the past twenty years we have been and still are in a transition period, during which we have been making slow headway toward the acceptance of the principle that curriculum time, with all that it implies, should be given to subjects in proportion to their relative importance for useful and successful living. Further, and this was perhaps inevitable during such a period, we have been making slow progress toward putting into practice the principles which, as intelligent people, we do accept. Our practices lag far behind our perception of principle and our ability to define objectives and to devise techniques for attaining them. There has been, naturally in a period of this sort, a great deal of conflict of opinion on different advisabilities. We are still in this situation. But, increasingly, there is coming into general acceptance the principle that we should provide in our curricula for subjects

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in proportion to their clear usefulness for the business of successful living.

This correction of attitude is in harmony with all your objectives. I know that this idea is not strange to you and I know you will agree with me that we have still a long way to go. One has only to consider the utterly inadequate present provision for music and for health education in proportion to their importance in life to realize that work in oral English is in the same situation and has suffered from the same sort of attitude toward curriculum revision. The present provision for definite instruction in Oral English in the schools that you represent varies from nothing recognizable as such to the giving to such work of two terms in the normal eight term English sequence, with special classes or extra-classroom attention to students of unusual ability.

I believe the present provision of curricular time for Oral English is definitely inadequate for the following reasons: First, as I have just indicated, it is inadequate because it is not in accordance with the principle that curricular time should be given to subjects in proportion to their usefulness in equipping students to meet the clearly established needs of successful living. For people in general the things they say and the manner in which they say them are vastly more important than what they write in determining their success and happiness. Their vocal contacts and exchanges are obviously of much greater frequency than their writings, and have much more significance in the actual day to day business of getting on with other human beings. It is, therefore, flatly, for the great majority of us, of much more importance that we be able to speak well than to write well. Second, I feel that we have—and when I say "we," I mean the teachers of English just as definitely as others whose interest is a general one—we have deluded ourselves with the theory of "concomitants." We have been too willing to accept the notion that desirable outcomes will somehow result from the general exposure to educational processes. I don't know—I wonder sometimes, but I don't know—how long it is going to be before we shall escape from this delusion or dismiss it. The experience of anyone who has been in an educational system anywhere for fifteen or twenty years will furnish small support for the idea that there will result in any recognizable degree a general improvement in efficient speech among high school students through continued contact with people who have

only a partial or marginal interest in it or an imperfect equipment for developing it.

Why blink the facts? The experience of every one of us supports the statement that because of a mistaken over-emphasis on writing, even good English teaching, as we know it, does not result in efficient speaking. The measuring of ability in Oral English ordinarily has little or no part in our teachers' measuring of a student's proficiency in English, whether for determining promotion from term to term or graduation from high school.

Also, there is another perilous delusion allied to this. It is the idea that we can teach people to speak by teaching them to write. The facts contradict this notion. It is refuted by all of our generally accepted principles of educational psychology. Life is too short for indirection. There is no justification in reason for persisting in indirect training when the methods and materials for direct training are known and available. Further, it ought to be obvious that, admitting something of transfer, the reverse of this idea has the larger possibility of useful result. By this I mean that, though you cannot produce efficient speakers by teaching people to write well, there is a very attractive possibility in the other direction because if you produce an efficient speaker the services of a competent stenographer will make of him an efficient writer.

Following this line of thought a bit farther, it is my hope that we shall soon cease cozening ourselves with such formulae as "Every teacher an English teacher" or "Every teacher a Speech teacher," for the following reasons: First, there is so clear a lack of equipment on the part of teachers in service that the time has come when teachers of Oral English will do well to stop wasting time by talking about an outright impossibility as though it held much hope for immediate improvement. The thing can't be done and won't be done. It is an educational and psychological impossibility. Let me point out that even in an English class a youngster fourteen or fifteen or sixteen years old, who is trying to bring out of his mind and fashion into language some statement that will represent his thinking concerning, let us say, a matter of literary discrimination or taste such as the comparison between two of the works of a given author or between two or more authors in respect to a given quality or characteristic—that youngster is experiencing considerable difficulty. He is wrestling with ideas and finding the language to express them.

He cannot, at the same time, keep in mind the necessities of efficient voice production. There are two different techniques, and, for most students of high school age, keeping both in mind at the same time is impossible. It is quite likely that this statement falls strangely on your ears, and probably the majority of you are in disagreement with me. However, as a fairly experienced teacher of English, I am convinced that you can no more get this combination of techniques in the English classroom, when the thing the student is thinking about is the thing that takes all his mental energy for the moment, than you can in the Mathematics class next door. There is here, basically, a question of primary emphasis, the answer to which seems to me to be that we should look for training in Oral English to a teaching devoted primarily to that object. A little later I will make some suggestions as to how this need can best be met.

In addition to the difficulties that I have described, there are others clearly inherent in the curriculum itself. Habit, inertia, indisposition, convictions growing out of custom, and conflicts of opinion regarding values make any change difficult. I mean no dispraise to anyone when I point out that there is so much of content, so much of ground to be covered, that our teachers have been compelled to devote themselves more largely to helping students toward mastery of subject matter than to the recognizable development of desirable abilities. It is, therefore, comforting to realize that the viewpoint I am expressing is in accord with an educational philosophy which would make training of a most useful and desirable ability a more considerable objective in our high school curriculum. Further, a fairly extensive acquaintance with these difficulties and a rather long consideration of them has brought me definitely to the conclusion that the teaching of Oral English should be done by people who have been specifically trained for the work, who know exactly what they are about, and who can be held clearly responsible for a definite kind of training.

Let me remind you that the point I have been trying to establish is that we have not made adequate provision for Oral English in our teaching program. It seems to me that a final proof of this inadequacy is to be found in our national life during the past twenty years. I think we will all agree that, over a twenty year period, we can find in the habits of our nation, as we know them, and particularly in its literary production, evidences of the results of the proc-

esses that have been going on in our schools. I know that I am now going on to very thin ice, and that, perhaps, I should not attempt to sweep so much of fact and of opinion into so small a compass as the remarks for which time is available here. However, I am convinced that if we could all discuss these matters until we felt we had given them adequate attention, we would come to substantial agreement on the following conclusions: I think we would agree that we have done rather well in written English, particularly in the fields of the novel and the short story. In drama we have had competent workmanship but not greatness. Our criticism, with the exception of a small number of university men, has been least praiseworthy, because, though voluminous, it has been glib, superficial and opinionated. In a number of other fields, biography, the newspaper, and particularly in the literature of exposition, we have done very well. Assuming, then, that these results are in some degree a reflection of the processes that go on in our schools, we have done rather well in the matter of written English.

I submit that it is at least equally clear that we have done rather poorly in the field of Oral English. I don't think anybody here can name five great speakers in this country to-day. By great speakers, I mean truly powerful, moving and persuasive speakers. Even the work of most of the vocal experts whom we hear on the radio offends the ear because it is mechanically unctuous, or continuously orotund, or hurried and flat, and in any case unnatural. Again I apologize for treating such broad subjects so briefly. I am still, however, of the belief that if we took the time to discuss the whole matter thoroughly, we would finally agree that our work in English in the high schools during the past twenty years has been reasonably successful in written English and rather clearly unsuccessful in spoken English.

What are the implications of all of these considerations for teachers of Oral English? In my opinion, you should organize at once to bring about curriculum changes such as will permit you to administer adequately to a clearly established need. You have done the ground work. You have adequately defined the problems that lie in your field, and you have sufficiently worked out the techniques for meeting them. The materials for your work are known and available in abundance. What you need is the opportunity to do work that you are equipped to do, and teach others how to do it. I believe you can best accomplish these results by effective organiza-

tion of the kind that has been used with such constructive results during the past ten years by the teachers of modern languages and of commercial subjects. The latter group have, within the past ten years, practically transformed the whole business of commercial education. Through the welding together of vigorous bodies of enthusiastic and intelligent thinkers and workers, they have brought about a remarkable change, not only in the attitude toward their work of people outside their particular field, but in the value of their teaching. They have brought into existence a new and convincing professional literature, co-ordinating aims, methods and materials. They have developed recognizable courses of study, and by the vigor of their espousals combined with sound thinking have won the support of those who give time in curricula to processes in which they have confidence. The same road lies open to you, and you have, it seems to me, even stronger justification.

Let me sketch briefly, though I know it will be presumptuous, what I think might well be the objective of an organized movement on the part of teachers of Oral English for adequate curriculum provision. You should take the position that whatever the number of terms given to English in a high school course, half this number should be devoted definitely to Oral English. I would suggest the first, third, fifth and seventh terms, with special work for students of unusual ability in the eighth. There should be cumulative records accompanying each student throughout the eight terms, and containing all data regarding his work in both written and oral English. You would, of course, make a better layout or division of your work than any I could suggest. But it seems to me that in the first and third terms the major objective should be the attaining of a pleasant and well-modulated voice, with correction of speech defects, practice in extemporaneous work, and short prepared speeches on subjects of interest to the student. In the fifth term, there should be the elements of speech training, with attention to form, organization of thought, tone control, the beginnings of the technique of persuasion and argument, the thrust and parry of debate, and an extension of the work in extemporaneous speaking in which the responsibility of the speaker for clear presentation and effective utterance would be more definitely realized. In the seventh term, the work of the fifth should be advanced so that by the eighth term there should have revealed themselves a number of students who had developed to a

point where their own perceptions of the value of this work would make it unnecessary to urge them to continue it. It should be possible to substitute an examination in Oral English for either the Regents' written examination or for college entrance examinations by using either stenographic or sound records. Clearly, a basic efficiency in Oral English should be a requirement for graduation.

There is at least an indication of a kind of program that I believe you can defend and which I am sure you could execute satisfactorily if you had the opportunity.

There is a second question which I said at the start should be answered: Has the work in Oral English, as it has been carried on, been done with maximum efficiency? I think not, because I believe that there has been a loss, a retreat, a mistake. I believe that you have spent too much time in analyzing each of a large number of problems, the answer to no one of which would determine the final significance of your work, and that your preoccupation with these matters has misled you into paying less and less attention to a part of your work that is of at least as much importance as all your other concerns combined. Your work, as I understand it, particularly in our city schools, is very largely—too largely—devoted to the training of an ordinarily decent speech. In the process of deciding what an ordinarily decent speech is, you have wrangled interminably over phonetical and linguistic hair-splittings, but you have not done nearly as much as should be done toward the training of people for powerful and effective speaking.

We have all allowed ourselves, I think, to be too much dominated by the stigma which some fifteen years ago became attached to the word "elocution." We have all been sharers in a weakness of spirit that permitted this word to become practically a synonym for the hollowness and falsity of the merely mechanical orator. Let us see to it that no similar fate comes to either Oral English or Public Speaking. We need, in more ways than one, to remember the days and the ways of our fathers. There have been times in this country when, with a much smaller population, there was a very much larger number of speakers, whose utterance was so able that even now their voices challenge us from the paper on which their words are recorded. It is in this field of powerful, moving, convincing speech that I think there has been, on the part of our Oral English teachers, a retreat and a weakness.

Humanity, it seems to me, is still fundamentally about the same as it was a thousand or two thousand years ago. The qualities of powerful utterance, the stops on the human organ, are still the same. Music falls now as pleasantly on the ear as then. The techniques of emotional expression, of contrast and climax, of color and of figure, have been known since at least the time when the Greek rhetoricians set them down. It does seem to me that one of the essentials of an adequate program for the teaching of Oral English is a definite attention to the business of producing convincing speakers, speakers who, in addition, perhaps, to something of natural gift or ability, would have a training in the technique of persuasive utterance, who would know what they were about, what effects to seek, and how to obtain them. Such a training would produce speakers who could move the heart as well as the mind, and, assuredly, we have need of them.

I know that there is nothing new for you in what I have said, and I am sure that your own experiences must urge you to agree with me. In these days of the radio, every one of you has had the experience of hearing a speaker who moved you rather definitely, and then, on the following day, of reading his speech in the newspaper. I am sure that the reality of the mental and spiritual contact as between speaker and hearer, and the superior quality of this reality to that which lies in the writer-reader situation impressed itself upon you.

With no desire whatever to introduce politics, I am certain that you feel—as teachers of speech, I cannot see how you would feel otherwise—that one of the reasons for the triumph of Mr. Roosevelt was the startling contrast between his vocal efficiency as compared with that of his opponent. And I know that I do not need to urge upon you the realization that in this world of increasing leisure time and improved methods of vocal communication in which we are living, there is a clearer, greater need than there ever has been for speakers who can earn, deserve, and retain the approval of their hearers.

Well, these, it seems to me, are the two lines along which you should work. You have identified your problems, you have evolved methods, you know what needs to be done. Part of such a program would necessitate the retraining of some teachers in service. You are equipped to do that, and the training colleges will co-operate

with you. You should, at once, in organized fashion, get at the business of convincing Boards of Education that your work is of such importance that time should be given to it in proportion to that importance. You have solid ground for such a position. I am sure that you will be successful if you add to your program, or at least have as a clearly recognized part of it, your purpose to develop people who will be able to move the minds and souls of others through powerful and persuasive utterance.

THE ASSEMBLY PROGRAM

JULIA C. FARNAM
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DURING this period of economic stress when financial boards are seeking places where appropriations may be reduced, they look to the school systems, which have been receiving a large portion of the budget, and demand that those subjects which the layman terms "non-essential"—the so-called frills—shall be eliminated; that our children be given the barest essentials or the skeleton of an education. Hence teaching forces are being decreased in size, class enrollments increased, and certain subjects are threatened with elimination. Questioning glances may be directed toward the assembly program in junior and senior high schools. These have been so much a part of our school routine that perhaps we have taken them for granted. We have not fully realized the human and social values derived by pupils from the time (which means the tax-payers' money) thus spent.

If the students are attending assemblies, they naturally are losing time from some study; so, if we wish to continue these programs, we must examine them, prove their worth, and be prepared to defend them.

Let us take, for example, a high school of about three thousand students, in a manufacturing city—where there is almost no manufacturing at the present time. The students are of many nationalities and of widely different levels of intelligence. Many of the three thousand would not be in high school if employment were obtainable. In this group, and outside of it, are students unable to meet the re-

quirements of the prescribed curriculum. They apparently get little benefit from their courses; but since they are with us, we must see that the time in school is not entirely lost. Therefore we must offer them something to fill their needs, something to arouse their interest and inspire them to greater effort.

It is here that the assembly program has one of its opportunities. For several years I have assisted in planning the assembly programs for our high school. These are held about once a week for 36 weeks of the school year. They are of a varied nature, but are planned with very definite ends in view.

Let us note the types of assemblies which we have had, and try to determine their value to the student body.

I. Departmental Assemblies

1. Science Department
   Lectures and demonstrations of radio, relativity, electricity, dial telephone system
2. Modern Language Department
   Programs in French and German, including plays, songs, recitations, and motion pictures
3. Commercial Department
   Demonstrations of speed tests
   Dramatization of interviews between prospective employer and employee
   Motion pictures
4. Domestic Science Department
   Fashion shows of garments made by students
   Exhibition of costumes for school plays
   Dramatization of correct serving at table
5. Home Nursing Demonstrations
   Bed-making while the patient is in bed
   Bathing the baby
6. Music Department
   Since music is enjoyed by everyone, it plays a large part in our programs. The school band, orchestras, and glee clubs participate; also quartet units from these organizations, soloists of various kinds, instrumental as well as vocal. Alumni who have distinguished themselves as musicians sometimes return and give programs in the school, which gave them their first opportunity.
7. English and Speech Department
   a. Class projects. Students produce plays which they have studied in English classes. They assemble necessary properties and costumes and act as student directors.

b. Original plays. Students write and produce original one-act plays. Some astonishingly good plays have been produced, while the scenic effects have been remarkable.

c. Choric speaking. In the verse-speaking choirs I have used average classes, not just the best speakers, and have thus assured the participation of many pupils who probably could never otherwise appear in an assembly.

d. Condensed versions of Shakespearean plays, similar to radio versions, in which the best scenes are acted and the rest of the plot revealed by a story-teller

e. Speeches and debates on public questions

II. Educational and Vocational Guidance Assemblies

1. Personnel managers of department stores and factories who discuss their establishments and the qualities desirable in employees
2. Representatives of the Sikorsky Aviation Company and the Bridgeport Airport, to interest students in new vocations
3. Presidents of colleges and college professors
4. Principals of local professional training schools
5. Undergraduate groups from various colleges, who demonstrate college activities in the fields of drama, music, and physical education, for the purpose of interesting our pupils in their colleges

III. Special Speakers

1. Prominent clergymen of various denominations who give inspirational talks on fundamentals of character training. As a by-product of these assemblies we get a better understanding between the various sects.
2. Business, professional, economic, and civic leaders, speaking on problems of the day
3. Radio artists
4. Poets; we have had the good fortune to have Wilson Macdonald, Canada's "poet laureate." His readings have influenced the boys to respect poetry more than an infinite amount of classroom teaching.

IV. Health Assemblies

1. Representatives of the State Bureau, who give highly entertaining talks on dietetics
2. Dental hygiene lectures, illustrated by motion pictures

V. Speaking Contests

Final elimination of contestants in the annual Community Chest Contest; the winners compete with other city schools.

VI. Assemblies for Special Holidays

1. Armistice Day
2. Thanksgiving

3. Christmas; combines with "Donation Day," at which time students give to the Salvation Army a large amount of food and fuel.
4. Memorial Day

VII. "Pep" Assemblies
Held before all important sports events to arouse spirit and teach good sportsmanship

VIII. Girls' and Boys' League Assemblies
To discuss problems pertaining to each group

These are the types of assemblies which we have been having for several years. Student leaders conduct many of them. Students of the speech and music classes assist in planning some of the programs for special holidays. Now let us attempt to evaluate these programs.

First let us consider the active participants, who naturally comprise the smaller group. These students, by making public appearance, in groups or singly, acquire confidence in their abilities, self-respect, recognition by others (both teachers and pupils), satisfaction of accomplishment, and social poise, all of which aid in developing personality. In addition they acquire familiarity with the subject they are presenting.

Participation in these assemblies often leads to creative work, and through this to unusual employment. For instance, two boys who distinguished themselves in original stage design and scenic work have practically supported themselves for two years by redecorating small churches and by constructing scenery and supervising the lighting of amateur theatricals. Several students have gone into the field of costume design, and two are budding playwrights. Many of our students have discovered, in the talents which were exercised during assembly programs, a method of using their enforced leisure worthily during this time of unemployment.

The great group of non-participants has also derived benefit from these programs. First, enjoyment—recreation. This we feel is a very important point, for because of lack of money many of our students now have almost no worthy recreation outside of school. Hence interesting assemblies open new worlds of wholesome pleasure to them. The assemblies provide vocational and educational guidance, turning the attention to newer and less crowded fields of work. They increase knowledge of civic and national problems and movements. They arouse greater interest in curricular subjects and develop appreciation of good music, literature, speech, drama, and art. For

example, one boy who was greatly stirred by the choric speaking at the Christmas assembly wrote, in an English class, an appreciation of the type of program which we present. After some of the inspirational talks we notice a great amount of enthusiasm and more zest for school work. The assemblies teach etiquette—conduct in public places. In them we are making war on the "booing habit" which is so prevalent among young people today. Lessons in good sportsmanship and fair play are also impressed during these periods.

Just as student participation in planning assemblies is courted, so also student criticism is invited. In this way, it is hoped that taste can be cultivated, and that the result will be devotion to the higher types of drama, literature, and music. The students are encouraged to express themselves freely and trained to criticize constructively. It is astonishing how most of them resent speakers who do not satisfy their notion of what is in good taste. Students on the whole like assemblies—possibly because they miss a recitation. That does enter into it, but I believe that most of them feel growth or enrichment as a result of the assembly programs.

But how do the teachers regard them? Do they resent the time "stolen" from their mathematics or Latin, or do they feel that there are compensations for an occasional period lost? Opinion is divided; but I have found that most of the teachers are in favor of, even enthusiastic for, the better programs.

Now we must consider the time spent in the assembly. The school year consists of forty weeks of five hours a day. This allows a thousand hours for class work. Take thirty-six hours for assemblies (one hour a week), and we have left 964 hours for the regular curriculum. Less than one twenty-fourth of the school year for recreational purposes, for character building, for inspirational talks, for preparation for the worthy use of leisure, for finding creative abilities, for additional insight into vocational and educational training: is it too much? Must we abandon it? It is to be hoped that wise boards of education will not consider abandoning it.

Since the values derived from the assembly are largely those that contribute to the growth of personality, and since modern colleges are now exhibiting a tendency to revise curricula to promote growth along these lines, it would appear that instead of decreasing the number of our assembly programs, or eliminating them, our aim should be to secure a greater amount of participation by students both in planning and conducting the programs.

Years ago, in the field of dietetics three fundamental substances, protein, fats, and carbohydrates, were considered the essentials of a balanced diet. But in recent years scientists have discovered that there is something else necessary for proper growth and nutrition—the vitamins, without which arise deficiency diseases. In education, budget-balancers may desire to return to the three fundamental subjects, reading, writing, and arithmetic. It is for us to remind these persons that our students need the cultural vitamins, the music, art, drama, speech training, the personality development that comes from work done in assembly programs. These values may seem intangible; but remember, not even the greatest scientist has ever seen a vitamin. All scientists can measure are the good results obtained when the diet is rich in them and the ill effects which follow their absence.

INTRODUCING THE SPEECH PROGRAM

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THE discussions that will follow under the general title "Speech Education for Children" are presented by the Committee for the Advancement of Speech Education in Elementary Schools. This is an official committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. These discussions are the official reports of the committee for 1932 and 1933, with special contributions by classroom teachers who are using speech in their daily programs.

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FOREWORD

Speech is humanity's universal means of communication. Unless he is deaf, every normal individual has learned a vast number of sound symbols before he has lived three years. He accompanies these sounds with facial expressions, gestures, postures, variations in tone, in rhythm, in speed. From the first day of school—the beginning of formal education—speaking is the chief tool in education. It is the teacher's chief tool for educating, even through college years. In the elementary school, some form of speech is necessary in every class—arithmetic, nature study, science, language, physical education, art, music.

Speech is more basic than English. Communication develops before words or grammatical constructions, or even differentiation of meanings. The aim of the English language is communication. The aim of speech is communication. But speech is more inclusive than the use of verbal language. Speech includes verbal language, but speech also includes the language of tones, of actions, and of purposes. It is not enough to know *what to say*—what words to use to express thoughts, feelings and attitudes. An efficient user of language (whether it be English or French or Hindu) knows *how* to present his thoughts, feelings, and attitudes with the combined activity of all of his available resources for communication.

Because speaking seems to be a "natural" phenomenon, a process that comes without conscious training, because every normal person acquires some degree of speech skill, because speech is universal, we have come to accept standards in speech that are merely adequate for communication. We have not demanded a standard that is the most efficient communication of which any individual is capable. Why should this be so? We would not approve as good writing a specimen of penmanship that shows merely recognizable letter forms. We would not accept the solution of a mathematical problem that

exhibits figures and symbols but shows no skill in applying processes necessary to solve the problem. We encourage children to recognize a cultural standard of art and of music; we even present to the children a set of criteria for judgment and appreciation. Furthermore, we offer them practice in expression through development of artistic skills. Should not the same attention be accorded expression through the development of artistic and practical speech skills?

We present a broad program for education in speech, for education and practice in communicative skills, in the languages of movements and sounds that are fundamental to the language of words. We present a program for education in the most fundamental of acquired human skills. We present a program of education for culture, for vocational success, for worthy application of leisure.

Accompanying this program, we present a collection of essays, discussions by teachers in the elementary schools for teachers in the elementary schools. We share the results of our experiences in advancing speech education in our classrooms, hoping that our suggestions and ideas may be of assistance to other teachers. We hope that our suggestions (1) may help to improve classroom teaching where speech plays a part; (2) help to accomplish some real education in speech; and (3) interest both teachers and children in good speech. We introduce a body of speech subject matter with the hope that it may stimulate the teacher of children to broaden her preparation and enrich her speech experience by electing teacher training courses in phonetics, drama, public speaking, story telling, interpretation.

Some of the discussions deal in theory; some in practice only. Differing approaches are offered to accomplish the same ends. All of the discussions are outgrowths of experiences with children in activities and situations described. Each of the authors is a specialist in the field of which she writes, knows the possibilities of achievement at different grade and age levels, and may be described as authority in her field. We offer these suggestions now. We invite suggestion and criticism of our work. We shall be glad to discuss in greater detail, or to help with any problems that come up in situations in which our service is requested.

CONTENT OF THE PROGRAM OF SPEECH EDUCATION FOR ELEMENTARY SCHOOLS

I. General strands of speech technique
- Bodily activity
  - rhythmic games, breath control, bodily interpretation
- Vocal interpretation, voice training
- Vocabulary enrichment
- Phonetic training
  - language games
  - enunciation and diction by sound drills and games

II. Applied speech activities

1. Dramatics
   - dramatic play
   - creative dramatization
     - pantomime
     - shadow plays
     - interpretation of character
       - impersonation and acting
   - costuming
   - elementary stage management
   - elementary stage design
   - pageantry
   - puppets and marionettes
2. Original Speaking
   - conversation
   - extemporaneous speaking
     - experience stories, imaginative stories
     - talks, reports
   - interviewing
   - discussion
     - criticism
   - persuasive speaking
   - parliamentary activities
   - argument and debating
3. Story Telling
   - the extemporaneous presentation of another's composition
4. Interpretation
   - oral reading of prose and poetry
   - verse speaking
     - memorized reading
     - choral speaking

III. Speech Correction
- Prevention and correction of defects of speech by clinical procedures

THE TEACHER'S EXAMPLE

The speech of the teacher is one pattern upon which her children's speech habits will be formed. Therefore it is reasonable that any teacher of any elementary subject in any grade should possess at least three fundamentals of good speech:

(1) pleasing voice quality
(2) correct diction
(3) accepted pronunciation

It has always been assumed that the teacher uses correct English construction with wide choice of vocabulary, possesses rhythmic, fluent thought expression, (free from "ah" "and-ah" etc.), and practices good posture with freedom from mannerisms.

Desirable Qualities of Cultured Speech

Resonant voice
Well modulated tone (not too loud, yet loud enough to be heard easily)
Relaxed, unhurried enunciation
Clean-cut articulation: distinct consonants, pure vowels
Freedom from provincial, local or foreign dialect

Undesirable Qualities of Cultured Speech

Colloquialisms
Foreign accent
Unpleasant voice quality
- positive nasality
- negative nasality (adenoidal quality)
- squeaky
- strident
- harsh

Monotonous pitch
Pitch inappropriate to the sex of the individual
Indistinct articulation
Cluttering speech (nervous, jerky, fast, careless, staccato)
Indistinctness due to deformity of the mouth
- missing teeth
- undershot or overshot jaw
- undue muscle tension
- flabbiness or laxity of muscles

Persistent baby-talk
Lisping or any other disorder of articulation
Cleft palate speech
Stuttering or speech block of any kind

AIMS AND IDEALS OF THE ELEMENTARY SPEECH PROGRAM

Good speech for the five-year-old is quite different from good speech for the ten-year-old, or the twenty-year-old. An indication of adequate education in speech is proficiency in all of the activities requiring the use of speech—both physical and social in function—that are involved in any situation that may occur in the life of an individual from the beginning to the end of it.

The *principles* of speech training are the same at any age and grade level. The following four principles guide the progress of speech education now in effect, as reported in professional publications:

1. Proficiency in speech activities in their neuro-muscular aspects.
2. Efficient and beautiful communication of thought and emotions.
3. Intellectual clarity.
4. Personality adjustment to social conduct (the integration of the first three principles).

Ideals, or ultimate objectives of speech education are identical at all grade levels. The degree of accomplishment of these ideals differs, of course, with the amount of training as well as with individual abilities. These ideals are classified in five large categories:

1. Personality adjustment to social situations at any age.
2. Efficient use of the speech mechanisms in human intercourse.
3. Ease of thought expression and control of thought processes.
4. Proficiency in speech skills—those required of the adult professions, as actor, announcer, lawyer, preacher, teacher, salesman, etc.
5. Active appreciation of spoken and written literature.

The more immediate *aims* of speech education for children may be classified as follows:

Those concerned with the hygiene of speech:

1. Adequate functioning of the physical mechanisms of speech.

Those concerned with applied speech activities:

2. Acquisition of good diction and accepted pronunciation.
3. Thought expression through freedom of bodily movement.
4. Efficiency in vocal and articulatory expression.
5. Practice in expressing thoughts clearly and accurately.
6. Acquisition of techniques necessary to influence the behavior of others.

Those concerned with cultural developments:

7. Development of individual personality.
8. Effective audience relationships.
9. Appreciation of literature through oral interpretation of written English.

10. Training in leadership through participation in preparation and execution of group speech activities.

Those concerned with administration of the program:

11. Correlation and integration of all other subjects of study.
12. Preparation for secondary school courses.

These principles, ideals, and aims for speech education have been adapted for use with children from opinions expressed in publications of leading authorities in the fields of speech education and general education, as listed here.

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Educational Review, December, 1924, page 239.
Fair: The Teaching of Conversation (at Dayton, Ohio)
Ohio Educational Conference Report, 1929, page 212.
Fulton and Trueblood: Essentials of Public Speaking, page 1.
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Hosic: Elementary Course in English, page 14.
Kennedy: Bulletin outlining course for teachers of oral expression at the University of Pittsburgh, 1932.
Knowles: Oral English, page 6.
Lamborn: Expression in Speaking and Writing, page 15.
McGee: Speech Bulletin, Vol. 1, number 1, 1930, pages 30 and 36.
Meader: Speech Education in the Elementary Schools, pages 75, 212.
Morse: Application of the Mental Hygiene Approach to the Teaching of Speech
Quarterly Journal of Speech, November 1928, page 339.
O'Neill: Methods and Practice in the Learning Process
Speech Training and Public Speaking for Secondary Schools, page 105.
O'Neill and Weaver: Elements of Speech, page 2.
Paget and Cortright: The Importance of Speech Training
Ohio Schools, November, 1930, page 336.
Pelsma: Essentials of Speech, page 7.
Pennell and Cusack: How to Teach Reading, page 211.
Henderson: Training Teachers of Oral Reading for Elementary Schools
Cable collection: Cultural and Scientific Speech Education Today.
Raubicheck: Plans for a Progressive Speech Program
English Journal (College Section) February, 1931, pages 138-145.
Root: Shaping the Curriculum in Speech Education
Quarterly Journal of Speech, April, 1926, pages 129, 138.
Scott: Speech Bulletin, Vol. 1, number 1, 1930, page 58.
Seashore: Childhood Education, February, 1931, page 286.
Sheridan: Speaking and Writing English, pages 16, 137.

Starr: Detroit Educational Bulletin, December, 1930.
Stoddard: Program of Special Education for Elementary Grades
Quarterly Journal of Speech, April, 1925, page 165.
Storm and Smith: Reading Activities in Primary Grades, page 201.
Weaver: Ends and Means in Elementary Speech Education
Speech Training and Public Speaking for Secondary Schools, page 48.
West: Purposive Speaking, page 13.
Winans: Public Speaking, preface.
Woolbert: Psychological Bases of Learning
Speech Training and Public Speaking for Secondary Schools, page 45.
Woolbert: Fundamentals of Speech, Introduction.
Woolbert and Weaver: Better Speech, preface.
Young and Memmott: Methods in Elementary English, page 10.

THE INTEGRATING FUNCTION OF SPEECH

One of the chief functions of a program of speech in the elementary school is to correlate with all other departments as closely as possible. This function is the basis for the introduction of speech training as such into every elementary school program. Administrators are more willing to include an activity that would augment and enhance the work of already established curricular programs, than to introduce a separate course whose objective claims—worthy though they be—lie within itself.

Class activities in speech may be augmented considerably by careful correlation with almost every other subject in almost every classroom. Specific assistance in the attainment of speech objectives may be expected from the language and English classes in the matter of oral composition and language games; from the reading classes in oral interpretation; from spelling classes regarding phonetic—or phonic—analysis of English words; from music classes with instruction in voice—tone, pitch, quality, and melody (inflection); from physical education departments for exercise in breathing and posture; and from health classes concerning general health, diet, and oral hygiene.

In addition to these, poetry reading, dramatic, and debating clubs may be provided for those individuals who demand further participation in speech activities than may be provided in the curriculum.

On the other hand, speech may be considered as being supplementary to almost every other subject in the program. Training in interpretation should carry over into reading classes, literature,

library, history, science, geography, and every other content subject. Oral composition *should serve* every recitation in every room. Training in delivery should be evident wherever and whenever speaking is done for an audience, regardless of its size. Dramatics can be used to motivate or culminate studies in literature, reading, history, geography. Conversation is used in all situations, especially those related to English, language, nature study, social studies, and free periods. In school clubs and class programs, training in parliamentary procedure, duties of officers, and persuasive discussion may be evidenced. Persuasion and argument enter into discussions of language study, history, civics, science, hygiene, and citizenship.

Many activities of the elementary school organization may serve as definite and immediate ends toward which the more or less formal speech training may be directed. These include all kinds of public programs and exhibits, Parent-Teacher Association entertainments, commencements, assemblies, carnival stunts, organized cheering at scholastic and athletic contests

COOPERATION AND SOCIAL ADJUSTMENT THROUGH CLASSROOM ORGANIZATIONS FOR SPEECH PROGRAMS

The informality of the speech class and the flexibility of the speech program afford a place for cooperative activities, valuable in themselves, which have no other definite status in elementary curriculum. Class organizations with their combination of speech activity, cooperation, and responsibility for leadership, are excellent adaptations of the speech class period. Here an audience is provided, there is motivation for speech programs, and children learn to adapt themselves to social situations that arise from their own interests.

The number of officers, and the length of the period for which they serve, will depend upon the peculiar purpose for which each organization is designed. At least two elections each semester would be recommended in order to give as many children as possible responsible duties of leadership. Once a month would not be too often to change officers if the class meets every day. Officers for any class organization would include President, Secretary, and Program Advisor. Each of these should have an assistant to care for his duties in his absence, or to attend to special responsibilities that may be delegated to him.

The President is the leader, the guiding hand of his organization.

He assumes the duties of the presiding officer, conducts all class meetings, elections, and discussions, and supervises the work of committees. He is expected to make all announcements to his class, or see that they are made by some member of the class, whether the announcement comes from the teacher, the Principal of the school, the editor of the school paper, the physical director, or one of the members of the group. He must make the meaning of the announcement clear, and see to it that the persons who are affected by it understand its significance, and those responsible for its execution do their duty promptly. It is the President's responsibility to conduct all discussions in an orderly manner, giving all persons an equal chance for expression, keeping the discussion to the point, and disposing of the question as quickly and expediently as possible. He may be guided in his procedure by referring to some reliable set of rules for parliamentary practice. *Robert's Primer of Parliamentary Law may be recommended for this purpose. An adequate and elementary discussion is given in Craig's Speech Arts. And nearly all of the newer language and English text books have a chapter devoted to simple procedures.

The Secretary records carefully all the business of the class, prepares this record in some permanent form, and reads according to good speech standards at each meeting the record of each preceding meeting. He makes corrections or additions as directed by the President.

The most responsible position is that of program adviser, or general program chairman. He must select topics for programs, correlating as much as possible with current interests in other classrooms, and consulting with teachers and members of his class to receive suggestions for good program topics. Insofar as possible, speech programs grow out of interests and activities of regular class studies. In this way, they augment and integrate experiences of the child's school life. He chooses a chairman for each program and assists him in finding suitable material and in rehearsing his program. Most classes find it convenient and desirable to divide their number into more or less permanent groups, or sections, or teams, each team assuming responsibility for a program at a stated time.

*Robert, Joseph Thomas: Primer of Parliamentary Law. New York, Doubleday Page, 1923. $1.00.

In addition to these officers, middle and upper grade classes may choose to elect a critic. If there is in the class a child whose judgment in evaluation of the elements of a program is reliable, and whose opinion is respected by the class without question, this office is a very desirable one. The problem of criticism looms ominously over the first speech programs conducted by the students in their organizations. There seems to be only one real solution for it, and that is the development of the same ideal of helping each other that exists with the correction of spelling lessons or arithmetic problems. This attitude should be one of the earliest aims of the class organization. More successful criticism may come from individual members of the class or from an appointed critic who serves for one program only, than from having an elected critic. The purpose of criticism is helpful suggestion and alertness to what is good and what is undesirable in a speech activity. The method that accomplishes this purpose best in any given group is the best one to use.

Certain types of organizations require a treasurer who collects, cares for, dispenses, and accounts for any funds common to the class or organization as a whole. His regular reports are a vital speech activity.

Special committees are often needed to supervise arrangements for some special project. Members of these committees may be appointed or elected as the case demands. Their duties may be delegated by the President, teacher or other person in authority, or they may work directly as agents for the class membership. In this case, the committee chairman with powers delegated by the President, may conduct class discussions of problems relative to the work of the committee.

THE AUDITORIUM SITUATION

Perhaps the most ideal situation for speech teaching in its unified sense is in the Auditorium, with especially trained teachers in charge. Here an audience is provided in a room especially built for speech activities.

Other responsibilities of the traditional Auditorium hour include instruction in visual education, character building, safety, fire prevention, health, citizenship, and participation in choral singing. Art and music appreciation are sometimes included. These activities lend themselves to effective correlation with, and motivation for effective speech programs.

In some parts of the United States, the Auditorium has come to be known as the Children's Theatre, a place within the school where children come to enjoy themselves by expressing themselves, and where *no new subject matter is presented.* If we accept this interpretation, we cannot consider the Auditorium as a speech classroom, but only as a speech laboratory. Laboratory practice is an essential factor of speech training, but if we do not provide a particular time and place for the presentation of fundamental facts and theories of speech subject matter, we conclude that unless there is adequate correlation between the speech laboratory and other departments in the school, the responsibility for the presentation of techniques of delivery, conversation, persuasion, dramatics, and all the other essential factors of the speech equation must be delegated to other departments of the school. In this case, adequate correlation between these departments and the speech laboratory may serve for adequate education in speech.

It ought to be perfectly possible to combine the purposes of speech classroom and laboratory in the Auditorium without taking away the atmosphere of entertainment and enjoyment. It is possible to include all of the citizenship teaching, propaganda presentations, and speech training in one objective correlation under the title of "Speech." If this is done in any elementary school organization, under the guidance of trained teachers, and in correlation with a clinic for the correction of defects of speech, the situation for speech training is complete. Here is afforded opportunity for learning the techniques of speech activities and for motivation and practice toward speech proficiency.

Where no adequate provision is made for speech education by a teacher trained in speech in the elementary school organization, it must be assumed by teachers of other subjects. Correlation may obtain from this standpoint, as well, if certain standards of construction, delivery, and pronunciation, etc., are accepted throughout the building organization, and observed consistently in all classrooms. Much practical speech exercise is found in the making of oral reports on assigned topics for many subjects, book reviews, current events, etc. More formal audience situations can be provided in observance of special holidays or special weeks.

AS SPEECH IS TAUGHT

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IN 1932, we set out to determine the situations governing speech education in the Pacific Northwestern states. Fifty questionnaires were sent to superintendents of cities and towns in five states. Twenty-four questionnaires or forty-eight percent of those sent out have been returned. The answers would indicate that those superintendents who replied are interested in the work of the Committee for the Advancement of Speech Education in Elementary Schools and are quite willing to help to carry on the study.

Replies were received and included in the report from the following:

Oregon	*Idaho*	*Wyoming*	*Montana*	*Washington*
Portland	Moscow	Laramie	Anaconda	Seattle
Medford	Pocatello	Buffalo	Bozeman	Tacoma
Bend	Blackfoot	Rock Springs	Missoula	Spokane
Salem	Caldwell	Evanston	Butte	Bellingham
Eugene		Cheyenne		Vancouver
Baker				

These questions were asked:

1. Do you have a specific program in your elementary schools for speech work?

2. What do you consider the most effective place for speech training in the elementary school?

3. What time allotment, if any, is given in your schools for speech training?

4. Is the speech training done under the direction of special teachers or under the regular classroom teacher?

5. Do you require any special preparation in speech work for new teachers entering your system?

Of the twenty-four cities reporting, eight have a specific program while sixteen have none. Of the eight reporting specific programs, these vary from those which have special classes in speech correction to those with auditorium work in the platoon school. No superintendent reported a general speech program, as such, for all elementary children.

Question 2 shows a wide difference of opinion and a different

interpretation of the question. Of the seven answering that the speech work should be done in the regular class room, none have classes for speech correction or auditorium work.

Answers to Question 3 indicate that where special work is given the time varies from twenty minutes per week in the regular class room to one hundred and twenty minutes per week in auditorium, with one report of one-half day per week for pupils in speech correction classes. Of twenty answers to Question 4, fourteen believe that speech work should be done in the regular class room, four in Speech correction classes, and two that all elementary children should receive special speech work through auditorium.

Of nineteen answering Question 5, two cities require special preparation in speech work for new teachers entering the system, while seventeen do not. The two requiring special preparation are those which have speech correction classes.

Other unclassified remarks referring to the drills commonly given in the regular classes, as compared with the answers in Questions 4 and 5, indicate that most of the work done is in connection with regular reading classes under teachers who have a limited comprehension of a general speech program.

Conclusion: Results of our efforts seem to be rather intangible but we believe that a beginning has been made that may lead to some definite and valuable results in speech training in the elementary school.

CORRECT BREATHING HABITS FOR CHILDREN'S SPEECH

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THE most elemental factor in correct breathing is breath supply and control. The first step in acquiring a sufficient breath supply for ordinary speech needs must come from emphasis on this physiological fact: that the diaphragm becomes vitally active in the correct breathing process. This means that the breath fills the very lowest borders of the lungs. Children habitually use this type of low-chest breathing in infancy. Because of incorrect posture, uncomfortable clothing, and careless habits, high-chest breathing is substi-

tuted. This means that there is inadequate supply of breath for use in speaking, and therefore, control is difficult.

Ask the children to take a deep breath. Almost without exception, the chests of all rise perceptibly with the inhaled breath and fall depressingly with the exhaled breath. This fact indicates that the children have been only partially filling their lungs in habitual breathing.

Correct breathing can occur only when there is correct posture. Correct posture calls for high chest, flat back and hips, and relaxed shoulders and neck. Suggest that the children assume erect standing positions; check individual postures by the simple procedure of standing the child against the wall. If the back of the head, shoulders, hips, heels are in alignment, posture is correct. Help the child to an understanding and a feeling for good posture by such graphic suggestions as, "pull yourself up from your waist" "feel as though something were pulling you upward" "try to stretch your head to touch the ceiling" "think how it feels when it looks right." Relaxation in correct posture will follow only on constant practice. Emphasize the fact that it is possible to be correct and comfortable at the same time.

It is advisable at the outset to explain the breathing process to the children as simply as possible. The diaphragm is a muscle, shaped something like an inverted soup bowl, fastened clear around the inside of the body at about the region of the lowest ribs, and separating the chest from the abdomen. The lungs are in the chest above it, and the stomach, liver, intestines, etc. in the abdomen below it. In the natural breathing process, the diaphragm flattens out, pushing the organs beneath it out and down, thereby distending the abdomen somewhat and enlarging the space above it for the lungs to expand in. The lungs quickly fill this space. The air rushes in and should *fill* the lungs, very much as you fill an empty bottle with water, the water settling first in the bottom of the bottle, and rising to the top as you continue to pour. In exhalation, the diaphragm relaxes, and in returning to its first position, pushes against the lungs and helps to force the air out in a steady stream.

In order to transfer the breathing consciousness from high-chest to low-chest, have the children place their hands flat against their sides at about the region of the lower ribs, breathe slowly and deeply to the count of 10, expanding the lower thoracic (chest) region, so

that the chest becomes inflated *from the waist up* (*not from the neck down*). Exhale with the sound "sh" to suggest a pricked balloon, meanwhile keeping the chest high in the normal correct posture throughout. The movement of a piece of string tied with a slip-knot around the waist will demonstrate at once whether or not the lower chest action is getting under way as it should. (Other breathing exercises are suggested in books on Speech Improvement listed in the bibliography to follow in Part IV).

Advise that the children watch the breathing of a pet dog or cat; notice how the abdomen seems to move in and out. Have the children practice panting like a dog in order to get the feel of diaphragmatic movement. I have, in a small, private group, had the children lie on their backs on the floor, and notice that in such a position, their own stomachs move in and out, and their breathing automatically involves low-chest regions. When habitually correct posture, and rhythmic, relaxed deep breathing have been achieved, the next problem is to turn the breath supply into speech sound.

It is well to explain that breath is turned into speech only by the action of the lips, tongue, teeth, and vocal bands upon the exhaled breath, and that the difference in speech sounds is caused by the difference in the various relative positions of these organs—a different sound resulting from each different position. For instance, lips pressed tightly together with the breath coming through the nose makes the sound of "m," but lips pressed tightly together and then blown apart makes the sound of "p." In the sound of "f," the lower lip is against the upper teeth, and the breath flows out without voice; in the sound of "v" the same relative position is held, but the sound has voice. The position of each individual sound in the English language can be so catalogued, explained, and demonstrated. (See paper entitled SPEECH SOUNDS, page 102). By putting their fingers on their throats over the larynx, the children can feel the vibration in the voiced sounds as "g" and "d" and note the lack of it in the voiceless sounds "k" and "t."

It is important to keep always before the class the fact that the breath that puts these sounds into being comes from the whole chest, and that for best control, energy in speaking should be directed to the lower chest rather than to the throat or upper chest.

Suggest that the children say the word "no." The two sounds in that word bring into play the resonating cavities in the nose and

the rounded lip action so essential to pleasant speaking. Have the children stand, hands at the lower rib region, and say the word, first with attention to activity of the diaphragm, then holding the nasalized sound longer than usual, then carrying the resonance of "n" over into the roundness of "o." Have each child place the word in various parts of the room, near and far; lift it to the ceiling; pretend it is a rubber ball, bounce it up and down on the floor. Show them how to be neat about the word, not let the sound spill out through relaxed lips; careful not to let it become dissipated through carelessness in lip-action, or breathy by letting unused breath slip out with it. Have the children whisper the word, stage-whisper it. By actually whispering and then vocalizing, let the class *feel* how much easier to be heard, how much less energy it takes to make the voiced sounds, how much more breath it takes to make the word whisper than to make it speak out. Work with the children on this one word until it loses its significance as a word and becomes merely a symbol for a speech sound. Train each child to listen to the sound he is making. Is it clear? Is it light and floating, or is it heavy and sinking? Have the children visualize a bar set up at about eye level over which the word must vault. Pick it up from the lower chest and toss it lightly over the bar. Listen, always listen, and teach children to listen critically to their own vocal tones. Ear training is essential to speaking as it is to singing.

Watch carefully to see that the chest does not lower with the spoken word. Tell the child "You're sitting down on the word." "Lift it and toss it." For a child with too much head resonance, "Reach down for your voice."

After posture and breathing have been regulated and checked according to the best known standards, conscious control of the exhaled breath must be taught. It is not sufficient to have a good strong tool to work with, but one must learn how to manage and handle the tool so that it will become a good and obedient servant.

Exercises for control may be begun by intoning a simple combination of vowel sounds like "ah" and having the class exhale on the sound, forcing the breath stream out steadily and strongly, until no breath remains. It is a good point here to compare this breath stream to the gas power that makes a car go. If the pressure on the accelerator is steady and even, the car runs smoothly, but if the pressure is uneven, the car jerks and hesitates. So it is with the control

exerted on breathing. If the muscle control is even and sure, the breath and consequently the speech comes out evenly and pleasantly, but if the pressure is unsteady and uncertain, speech becomes jerky and unpleasant.

The throat is a passageway for sounds, and the more roomy and relaxed the passageway, the easier for the sounds to get through. Yawning heartily is the best kind of exercise to obtain relaxed throat passages. If, during the fifteen minute period of voice exercise, a child yawns frequently, it is a sign, not of boredom, but of correct application of this principle of relaxation.

I believe firmly that the first thing to do in restraining voices that are unpleasant is to create a vitality, false at first, inclined to harshness and loudness, in order to bring out into the open the difficulties to be corrected.

SPEECH SOUNDS AND SPEECH GAMES

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GOOD speech depends upon activity of "speech organs." For our purposes, the speech organs are those involved in breathing, in vocalization, and in articulation. Vocalization occurs when air passes through the narrow chink between the vocal folds in the larynx. Voice quality depends upon the control of this air stream, and upon the condition of the vocal folds, the larynx, and of the resonance chambers in the head, the bronchial tubes, and lungs. Calm, regular respiration is a vital factor in good speech. Voice and breathing are discussed in other papers in this discussion. We shall consider here only the problems of articulation.

A complicated system of muscular adjustment is employed to differentiate some forty separate speech sounds, to say nothing of the hundreds of possible combinations of these sounds. Most of this adjustment is done by the "organs of articulation" that form the mouth. These include lips, tongue, teeth, and palate. The tongue in relation to the teeth makes possible the enunciation of one sound, while in relation with the palate, an entirely different sound is produced. Herein lies the basic principle of speech improvement—to

understand which relationship between the articulatory organs exists for the perfect production of each sound.

A great many common defects of speech are concerned with the activity of these organs of the mouth. This type of defect is easily neglected by parents, who believe that their children will outgrow the difficulty. All the time, poor speech habits are becoming more and more deeply grounded. The classroom teacher, if she understands how the articulatory organs work, has a better chance for training the child's articulation correctly than has the speech specialist, because she is in constant contact with the child and his difficulty. Habits begun in the hour allotted to the child in a special speech-improvement class are easily forgotten through the remaining hours of speaking in school.

In order to understand the working of the articulatory mechanism, the teacher should have a working knowledge of phonetics. The study of phonetic speech language is a science in itself. In this discussion, we can only attempt to translate some of the more common representations of the phonetic symbols into terms with which all are familiar. We also hope that more of us who direct the speech habits of thousands of English-speaking children will be tempted to inquire further, by means of printed references and college classes in phonetics, into this curiously interesting and practical study.

It is difficult for us, drilled as we are in "phonics," to identify basic, individual speech sounds, and to separate them from the common letter (spelling) forms. For example, the same spoken sound is represented by "o" as in "who," "oo" as in "moon," "ough" as in "through," "ue" as in "true," "u" as in "truth," and part of "ew" as in "stew." Only one adjustment of the speech mechanism is necessary to complete a single sound which, in writing, we spell five different ways. Phonetic language employs a single symbol for each separately formed sound.

Thus we see that a speech sound has little relation to letter combinations, except as they have come to stand for certain physical adjustments of the speech mechanism. Defined simply, speech sounds are the result of the passage of the breath stream outward through the glottis (vocal folds), mouth, and nasal cavities as the vocal and articulatory organs adjust to varying shapes and sizes. Thus, the size of the resonating space is ever so much larger for "aw" as in

"saw" than for "ee" as in "see." There is much difference in shape for the "oo" sound in "moon" and for the "e" in "met."

In addition to changes in shape and size of the adjusting machinery, the breath stream may escape with varying degrees of force. When the breath is exploded suddenly, after it has been stopped by the organs of articulation, the sound is called *plosive*. Such sounds are those represented by the letters "p," "b," "t," "d," "k," "g." Other sounds are made by the steady expulsion of the breath stream through very narrow outlets, while the articulatory organs remain relatively unchanged in position. These are known as *fricative* sounds, and include those represented by "f," "v," "s," "z," "sh," "zh," "th" as in "thin," "th" as in "then." The "r" sound that precedes a vowel is in a class by itself, and is known as a *trilled* consonant. Then there are the *nasal* sounds, "m," "n," and "ng," for the production of which the breath stream is directed through the nose.

Speech sounds may be classified further as having voice or not having voice. All vowel sounds are voiced. About half of the consonant sounds are voiced; the others are formed by the voiceless breath stream passing through like positions of the articulatory organs. To illustrate: "f" and "v" sounds require identical positions of the lips and tongue in relation to teeth and palate. The difference in the two sounds is that "v" is voiced. Let us observe here that this pure "v" sound is not "veeeeeee" but a steady, prolonged expulsion of vocalized breath through a blockade of the upper front teeth resting on the lower lip. Nor is the sound "p" pronounced "puh." It is a sudden explosion of unvoiced breath, after it has been completely blocked by the closed lips.

To assist in classification and recognition of consonant sounds and to provide a guide for their correct formation, the accompanying chart may be valuable. It is a fairly complete chart, including twenty-two of the most commonly recognized separate consonant sounds. (More detailed charts, with phonetic symbols, may be found in the textbooks of Windsor P. Daggett, William Tilly, Daniel Jones, George P. Krapp, and others.) In the first column of the chart, relative positions of the organs of articulation are indicated. The other three columns show the differences in the direction and expulsion of the breath stream. That is, "p" "b" and "m" sounds are shaped in exactly the same way, but for one, "p," the breath is voice-

less and plosive; for another, "b," the breath is voiced and plosive; and for the third it is voiced, but directed through the nose.

Vowel sounds result when the voiced breath stream flows through a more or less unobstructed path from the larynx to the lips. Variance in sound is due to different adjustments of the tongue. Conservative phoneticians describe no less than fifteen pure vowel sounds and five fundamental vowel combinations or diphthongs. (This differentiation is fairly well described in the introductions to the best dictionaries, and is indicated by diacritical markings. These are quite accurate, if followed carefully, but they are much more complicated than phonetic symbols.)

The fifteen pure vowel sounds may be distinguished easily in the following phrases originated by Windsor P. Daggett:

He is met there at my——
Who would throw water on Father——
Bird above

The first phrase illustrates those vowel sounds made by the forward half of the tongue at varying heights in relation to the roof of the mouth. The second indicates those formed by the rear half of the tongue in varying relations with the palate. Thus, by experiment, one finds the tongue position for "e" as in "he" far forward and high, for "a" as in "father" low and back, while for "o" as in "who" it is high and back.

The vowel sound represented by the diphthong "y" as in "my" is really for only the first half of the sound, with the tongue held forward and low, slightly lower than for "a" as in "at." In order to complete the sound in "my," the tongue position changes, so that really two pure vowel sounds are made. They may be represented by the quick utterance of "ah-ee." The same thing is true of "o" in "throw." This complete sound is a combination of "o" and "oo," as "oh-oo." Such a combination, requiring a change in tongue position for the completion of the sound is known phonetically as a vowel diphthong. These diphthongs may be represented by the sounds indicated in the words of this phrase: May I see the toy mouse——

In addition to the purely front- and back-placed vowels, there are three commonly attributed to a middle position. These are "i" as in "bird" (be careful not to make it "errrrrr"), "a" or "o" as in

"above." Many more vowels are found in languages other than English.

It is impossible to make perfect distinction between these sounds except with the use of phonetic symbols. It would be doubly impossible since what is recognized as correct speech in different communities recognizes various vowel sounds and combinations for the same English spelling. For instance, most cultured people pronounce the vowel in "house" as a diphthong composed of "aw-oo," but in some communities, it is considered quite good form to say "aah-oo." American speech is so closely allied with the development of the frontier that there is no blanket "Thou shalt" in the matter of vowel utterance. We can strive toward a preferred standard, one that is recognized and used by cultured speakers in any community. At least, we can weed out those gross mispronunciations for which there is no authority or standard of good usage.

It is quite important that the teacher be sure that her own articulation of each sound is correct. She should consult a phonetician for this purpose before attempting to teach the sounds to children.

Speech Games

Many simple games have definite speech purposes. They aim for freedom and effectiveness of bodily movement, for appropriate vocal tones, or for clear diction in articulation of consonants and purity of vowels. These games require no materials except the children themselves. They provide interesting activity for odd moments in the classroom: relaxation between recitations, while waiting for dismissal signals or for a visiting teacher.

Phonetic games are always interesting. They may be adapted to correlate with the subject matter of any class. Many games whose purpose is frankly phonetic are presented in other discussions in this symposium. Others that have been used successfully for a combination of purposes are suggested here.

(1) One child articulates only beginning sounds, or only strong sounds, or only consonants, or only vowels, as they occur in Health rules, thrift and safety slogans, etc. For example: (The letters are the symbols of sounds, not spelling names)

"I am thinking of a good Health rule. It has four words. These are some of the sounds: g . . . t . . . b . . . l . . . What is the rule?" (Go to bed early)

CHART OF CONSONANT SOUNDS

(Phonetic symbols are used to designate the speech sounds, with their spelled equivalents in the key words)

I. Relation of organs of articulation in forming the sound	*Condition and direction of the breath* II Breathed	III Vocalized	IV Nasal
Lips closed	p (pin)	b (boy)	m (met)
Front and tip of tongue against upper ridge of teeth	t (ten)	d (dog)	n (not)
Back of tongue against palate, tip low	k (cat)	g (gun)	ŋ (sing)
Sides of tongue against upper ridge of teeth, tip high, almost touching dental ridge, jaws closed	s (set)	z (lazy)	
Sides of tongue against upper ridge of teeth, tip spread, jaws closed	ʃ (shut)	ʒ (pleasure)	
Upper teeth against lower lip	f (fine)	v (very)	
Broad tip of tongue against upper teeth	θ (thin)	ð (then)	
Tongue flat, inactive, jaws and lips open	h (hen)		
Lips rounded, slightly pursed, tongue grooved	ʍ (when) (or fi)	w (we)	
Sides of tongue pressed against hard palate, center of tongue contracted at first, then relaxed during vocalization		j (yes)	
Tip of tongue against upper ridge of teeth, sides of tongue free		l (lip)	
Sides of tongue against upper ridge of teeth, tip high and tilted slightly backward at first, then dropped during vocalization (trilled)		r (run)	

"There is a vegetable whose name begins with k . . . and ends with t . . . Can you guess what vegetable it is?" (carrot)

"Three words spell safety when crossing the street. The three words begin with these sounds: st . . . l . . . l . . ." or "they end with these sounds: p . . . k . . . n . . . " (Stop! Look! Listen!)

"Here's a way to get rich, with some sounds left out: e . . . ə . . . ɛ . . . , ə: . . . ə . . . ɛ" (Save a penny, earn a penny)

(2) One child hides his face; another touches him. He asks "Who touches me?" The second child, disguising his voice, tells only the beginning sounds of his two names or just the consonants, or the vowels, or certain combinations of sounds. First child guesses the name.

(3) A child pantomimes, without voice or whisper, the consonant sounds in a slogan, a rule, a jingle, a verse, a formula. Other children guess the slogan. (Marjorie Gullan calls this exercise "lipping" in "Speech Training for Children." See bibliography Part IV. This term is hardly accurate, since only a few consonants are made with the lips alone.)

Or, a child gives a command to another child, using only lip, jaw, and tongue movement, without voice or breath. This can be represented in writing only by the symbols for the spoken sounds. Thus, *voiceless* and *whisperless* "Touch the piano" "Give your apple to Jack."

(4) Any of the games suggested for exercise in finer articulation may be adapted to use without articulation, but with vocal quality and inflection. With all eyes closed, children ask one of their number, "How do you feel?" or "What are you thinking now?" or "What are you doing?" The child answers with vocal tones only, using no articulatory movement. He tells them with sound alone that he is happy, hurt, afraid, proud; that he is thinking of going to sleep, of the carnival, the track meet, of the waterfall; that he is running fast, lifting hard, resting, etc.

One of the greatest values in this type of game lies in the practice of listening to tones, training the ear to recognize sounds accurately, and in using exactly the sounds heard in imitative speech. Correct speech depends largely upon accurate hearing.

Pantomimic games help greatly to encourage good posture and freedom of bodily movement in communication. What one wants to say is told with his whole body. Eyes, facial movements, gesture,

laxness and tenseness of all muscles, all assist in expressing thoughts. A child shows in his shoulders and his knees that he has a pain in his side. When he is curious to learn a secret, he tells it as well with his hands and feet as with his words "Oh, do tell me!"

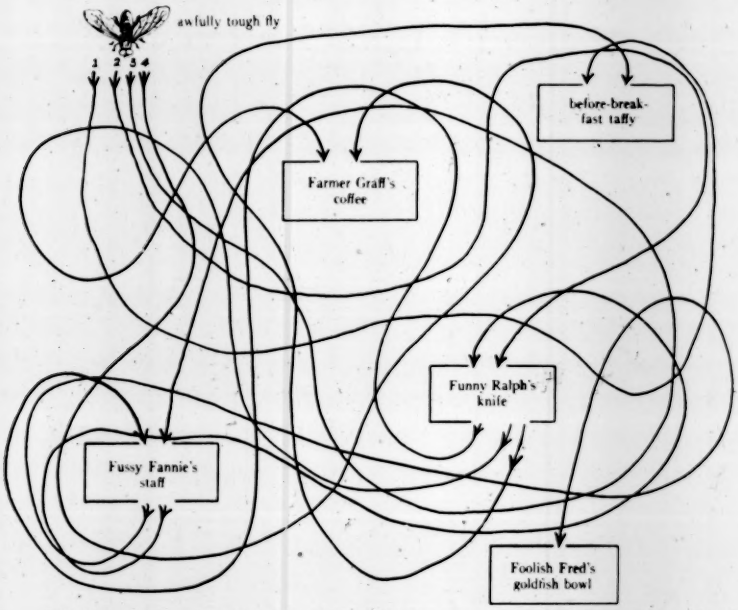
(1) One child interprets with his body some idea or feeling. Other children tell what he says to them by his bodily interpretation, or guess what he is trying to tell them. "You are sorry you didn't try harder to get the problem." "You're happy because the sun came out." "You're not afraid of the noise in the other room." "You're proud of Henry because he finished his book on time." "You ate too much supper." "You want to go to bed." "Your tooth hurts." "Your shoe doesn't fit. It pinches your foot." "You're trying to decide what is making a noise."

(2) One child or a group of children pantomime familiar activities, like playing ball, dressing, reading a funny paper, wiping dishes, etc. Other children guess what activity is presented. This is the old familiar game of charades.

(3) In games that require choosing "It," the chooser makes his choice known by voiceless-and-breathless articulation of the chosen child's name or by appropriate gesture. A group of third grade children invented a game that they called "Dummy and Dunce." Two persons, Dummy and Dunce, are in the center of a closed circle of children sitting on the floor. Dummy tries to get a place in the circle without giving Dunce a chance to get it ahead of him. Dummy has his hands locked behind his back. He has to indicate to some child in the circle that he wishes to change places with him, without using hands or voice, and slyly enough that Dunce doesn't know to whom the signal is given and jump into the open space himself. If Dunce gets the place, Dummy becomes Dunce, and the child who has just come into the circle is Dummy.

Blackboard games are sometimes helpful, especially for drill in certain consonants or difficult combinations. An adaptation of the "Maze" in which a child starts from a certain point, and follows lines to the desired goal, through stations named by words containing the sound to be drilled, is interesting. The maze is easy to draw, but may be left on the board for a long time, with daily changes in the names of stations to include sounds required for special drill.

Let us take an "awfully tough fly" through the maze to drown in "foolish Fred's goldfish" bowl:



This is, of course, a "just for fun" drill for correct enunciation of the sound "*f*"..A child traces a line with a ruler in the direction of the arrow, saying (if he follows line number 1): "I'll take awfully tough fly over road 1 to before breakfast taffy." Because he has no outgoing line from this box, he has to stop there. Suppose he chooses line number 2. He would say: "I'll take awfully tough fly over road 2 to Funny Ralph's knife, then to Fussy Fannie's staff, and on to Foolish Fred's goldfish bowl."

CLASSROOM TECHNIQUES IN TEACHING PHONETICS

EDNA M. ENGLES
New York City Public Schools

REPORT OF AN EXPERIMENT WITH A PRIMARY CLASS IN A CITY SCHOOL

I. Order in which sounds were taken:

1. Labial consonants seemed easiest.
2. Other simple consonants.
3. Vowels: *a*:, *i*:, *u*:.
4. More difficult consonants: tʃ (church) dʒ (judge) ʍ (or ɦ) (when)
5. Other vowels.

II. Relative amount of time needed to overcome difficulty.

1. After the preliminary ear-training none of the elementary consonants seemed to give more trouble than the others.
2. Combinations of two consonants seemed to give more difficulty, as tʃ, dʒ. Also these were sometimes confused with each other.

III. Intonation.

I have done nothing with intonation as intonation except to try to correct the stilted measured rhythm usual with first year children as "Go—od mo-orning, Mi—iss Jo—ones. "I tried to instill in them a desire to talk like grown-ups. I also taught them to listen to the way their voices help to end a statement, and to raise their voices when upward inflection is required, as at the end of most questions.

IV. Drills and devices.

1. Draw picture of a fat doll on blackboard. Call her "Fat Fanny," "Little Libby, "Silly Susy," etc., according to consonant to be drilled. Have children give sentences about her using consonants you wish to drill, as

   "Here are Fat Fanny's fingers, feet, etc."

   The name "Fat Fanny" has been a decided help in correcting the pronunciation of æ (flat).

   Later children give longer sentences using consonant several times, as "Silly Susy sat on the steps," etc.
2. The children learned a simple model sentence for each consonant, as "Papa put Paul on the Pony in the park."
3. Games. (1) ð sound (then)—child hides penny in one hand and asks, "Which hand will you take—this one or that one?" Another child answers "This one," or "That one," and tries to find the penny.

   (2) Child looks at some object in room and says, "I am looking at something that starts with b. Other children try to guess what object is.

   (3) Child says, "I'm thinking of a child whose name starts with k." Other children guess.

   (4) Child says, "I went to the grocery (or any other) store to buy some p——." Other children guess.

V. Other games similar to these are easily devised.

VI. Practice cards.

1. Pictures were selected from alphabet books bought in Woolworth's, from magazine covers and magazine advertisements.
2. Basic words on cards:

corn—k	rabbit—r
girl—g	boy—b
sheep—ʃ	winter—w
room—u:	Jack—dʒ
Mother—m	wheel—ʍ (or hw)
pump—p	children—tʃ
turtle—t	zebra—z
uncle—ʌ	argument—*a*:
nuts—n	valentine—v
lion—ʃ	hen—h
soup—s	fish—f
eating—*i*:	dog—d

3. I used phonetic symbols exclusively in 1A and 1B until phonics was introduced in connection with reading. Then I used book letters also. No confusion resulted. I taught the class to say, "Letter 'p' makes the sound 'p'." Book letters were also used in penmanship and children connected them with phonetic symbols. For instance, they asked if they might write the sentence "Papa put Paul on the pony in the park" when I taught the letter "p."

Model Sentences for Consonants

Ten and ten and two are twenty-two.
Dora, don't drop the dainty dish.
Papa, put Paul on the pony in the park.
Buy buns, bacon, and butter for breakfast.
Mother gave Marvin and Mildred mush and milk.
Walter let William wind his watch.
Fanny fed Fred's goldfish.
Virginia bought vinegar, veal, and vegetables.
Seven sisters sat on the steps sewing sweaters.
When the whistle blew the wheels stopped.
Nine knitting needles were in Nellie's new bag.
The zebra was in the zoo.

The sugar was on the shelf in the shop.
Charles cheered the champion.
John gave jelly and junket to Joe.
Lillian lit the lamp to look for the letter.
Robert ran a race with Rover to the river.
The cat and her kittens could not catch the canary.
Gussy and Gertrude are going through the garden gate.
Harry held the hooks and hammer in his hand.

INTERNATIONAL PHONETICS IN THE FIRST GRADE*

MARJORIE LENNOX RYAN
New York City Public Schools

THE first graders with their eager little faces had just arrived at school. Their immediate needs were a correct speaking vocabulary and an approach to reading. Their pre-school years had been spent in imitating and practicing until they had obtained a limited number of very poorly produced speech sounds. These old sounds must be corrected, new ones taught, and a true speech sense developed. Our experiment was to determine whether all this could be accomplished through the use of phonetics. The International Phonetic alphabet was selected because it has one symbol and only one for each sound.

The experiment was carried on in accordance with the principle that a study of sounds necessitates a knowledge of what speech organs are used to produce them and a conception of how they are produced.

Each child touched his ear, his eye, his nose, and his mouth and told the uses of each. The children thought they used their mouths for eating only but through questions they soon discovered that the mouth was also part of the speech mechanism. Their interest was aroused because they were doing things, and they awaited the next speech period with pleasure.

In the succeeding lessons they blew their lips apart and felt

* From an article appearing in THE SPOKEN WORD, official organ of the Good Speech Society of New York, Volume I, Number 2, June, 1933. Used by permission.

their breath on their hands. Then they added voice to the same movement and found the throat action. They hummed, and while humming pinched their noses,—the sound stopped. The children having their front teeth intact made a hissing sound, but those whose teeth were missing could not produce the hiss so perfectly. Last of all they held their tongues and tried to talk. Thus they learned that in order to talk one must use lips, teeth, tongue, voice-box, nose, and breath.

These little first graders tried very hard to get proper breathing. They would pant like a tired dog and feel the movement in their abdomens. Then they would try to carry the same muscle movement over into their breathing.

Children love to make all kinds of noises, and these children were to be taught to produce the right noise in response to a certain symbol. Next to noises the first graders loved pictures, so we based their study of the phonetic symbols on pictures. The material was taken from magazines. Each sound was taken separately. The voiceless and the corresponding voiced sounds were studied together. A picture was selected that represented the sound in a word and the symbol was written below. The symbols of the "voiced" sounds were written in color and the others in black. The sounds were studied in phonetic sequence and in this order,—consonants—vowels—diphthongs.

The first sound studied was "m". It was represented by a picture of a mother and a child. We called the woman "mama," because of the two "m" sounds. The children talked about her, told stories of their own mamas, answered questions that called for the "m" sound in the answer, and in this way heard the sound many times. Then they were shown how to make the sound according to the directions in Miss Pray's book, "The Production of Consonants in English." Thus they learned a value for the symbol "m." That value would remain constant. Each child repeated the sound in words as the initial, middle, and final consonant. All the other English sounds were developed in the same manner.

In the course of the word the question of pronunciation naturally came up. Some of the points discussed were:

Should "every" be pronounced with two syllables or with three?

Should "dear" be pronounced with an "e" as in "eel" or with an "i" as in "hit"?

Should "pretty," "city," etc., end in "e" as in "eel" or with "i" as in "hit"?

How should "northern," "southern," "modern" be pronounced?

Each lesson was introduced by tongue gymnastics, breathing exercises, and vocal drill. The phonetic chart was used for these after the children had learned the symbols. These drills stressed the rounding of lips and resonance. The speech period was fifteen minutes long and taken at a different time from the reading lesson.

At the end of the term the little first graders gave a play in the assembly period to show the rest of the school what good speech patterns they had learned from their phonetic study.

The children responded splendidly. They acquired a good speaking vocabulary which they carried over not only to their other studies but into their homes.

It was noticed, moreover, that the reading of the groups that had had phonetic training was decidedly better than that of other groups.

EDITORIALS

EVERYBODY READS THIS

In a statement printed in the February, 1933, issue of the QUARTERLY JOURNAL, the Editor commented upon the difficulty of making this publication serve the needs of all groups of teachers represented in the membership of the NATIONAL ASSOCIATION. He wrote:

> . . . the feeling remains that some material should be expressly designed for teachers in the grades or for those in high schools and normal schools. This feeling the editor shares, and all he can say is that an effort will be made, as it has been made in the past, to provide such material.
>
> Yet this effort cannot be the editor's alone. Workers in the schools who wish their interests more largely represented in the QUARTERLY JOURNAL must be willing to spend time and energy to this end. . . .

The Committee for the Advancement of Speech Education in Elementary Schools has taken seriously the suggestion of the last quoted sentence. As a result it was voted by the Executive Council of the NATIONAL ASSOCIATION that the report of this committee should be published, in four parts, in the QUARTERLY JOURNAL throughout the year 1934.

Similarly the Council voted that approximately twenty pages of each issue henceforth should be devoted to articles of special interest to teachers in high schools. This last decision will not greatly affect the practice of the QUARTERLY JOURNAL, as any reader who looks back through a few issues may discover. Until the ASSOCIATION finds it possible to publish a separate journal for and by high school teachers, such an allocation of space probably is desirable.

The Editor feels called upon to point out, however, that should the Council vote a similar number of pages respectively to the interests of teachers in normal schools, in junior colleges, in colleges, and in graduate work, it would have to stand ready to support a greatly enlarged publication. And even such an ambitious program would leave out of account our divisions of interest by subject matter, the divisions of dramatics, rhetoric and public speaking, debating, voice science, oral reading, phonetics, and so on.

And were a program devised so ingenious in its dove-tailing and cross-referring that these two sets of classifications were simultaneously provided for, we should still need that other very important group of articles which are of interest to all. The Editor fondly hoped that he was printing some which answered this description. He does not know to what class of readers the following articles were of *special* interest:

Hamlin Garland, "The Radio Medal of the American Academy" (April, 1933).

L. B. Tyson, "The Radio Influences Speech" (April, 1933)

Harrison M. Karr, "The Central Task, Restated" (June, 1933)

Jean Brady Jones, "The 'New Deal' Demanded by Modern Drama" (November, 1933)

Thomas C. Trueblood, "Spoken English" (November, 1933).

There are others of the kind in this same volume of the QUARTERLY JOURNAL, and there have been such in every volume. Earl Wiley's article on the young Lincoln in the present issue is *not* for college teachers only and *not* for teachers of public speaking only.

Finally, we may need to remind ourselves that an intelligent and progressive teacher reads articles dealing with subjects other than his own field of teaching or study. The QUARTERLY is not edited to be read only partially, sectionally, or scrappily. Let the slogan for 1934 be: Read the whole QUARTERLY.

PUBLICATION FOR RESEARCHERS

The January, 1934, issue of *Archives of Speech*, Volume 1, Number 1, has come to hand. Published at the University of Iowa under the managing editorship of Edward C. Mabie, it is the cooperative project of Professor Mabie and three of his colleagues, Professors Baird, Travis, and Tiffin. The first number is made up of "Studies in Experimental Phonetics," five in number, edited by Dr. Joseph Tiffin. The next three numbers are announced as to contain, respectively, "Studies in Teaching of Speech," "Studies in Speech Pathology," and "Studies in Public Speaking." The announcement of these numbers states that they are "open for the inclusion of additional reports of research" and invites correspondence from prospective contributors.

The QUARTERLY JOURNAL OF SPEECH welcomes *Archives of Speech* with the gladdest of hands. That the appearance of *Archives*

coincides with the announcement of Professor Simon that a collection of studies will appear in 1934 under the aegis of the NATIONAL ASSOCIATION indicates that at long last the dam is breaking and advanced students of the craft and mystery of speech are to have more chances than ever before to publish their findings. A depression that has lasted for much longer than four years has been shaken off. May there be readers and buyers both of the *Archives* and of the NATIONAL ASSOCIATION'S volume of studies.

THE FORUM

ENGLISH AND AMERICAN CADENCES

Editor of the QUARTERLY JOURNAL OF SPEECH:

A popular reviewer in the *London Times* recently began an account of a play with this sentence:

> If, while trekking through the American wilds amid hordes of howling gangsters you should catch the accents of a cultivated voice talking perfectly good English, you may courteously raise your topee and exclaim: "Mr. Livingstone, I presume."

The aspersions I have heard cast upon American speech in the last few months are only equalled by American jeers at the stage Englishman. The antipathies excited by differences in speech seem to me, a layman in these matters, to rest fundamentally upon our interpretation, or misinterpretation, of the attitudes revealed by strange speech. The language of emotions, we say, is universal; condescension and aggressive self-assertion are the same in all languages and dialects. It is condescension that I have most objected to in English speech. Self-assertion I have been hearing roundly condemned as American. As an American I have not been conscious of the assertive quality of American talk outside the realms of babbittry. But after an absence of some months from my native inflections I listened, the other night, to an American debating team. The boys were quiet and academic, quite lacking in the vigor of many American debaters; but in the repeated downward inflections of their short, unqualified declarative sentences there seemed to be an assertiveness I had never noticed before. On the other hand, the condescension of English speech has, for me, largely disappeared. Of course, I am not at Oxford. But when one lives with the English and Scotch, and hears five-year-olds addressing their parents in the inflections that once seemed so full of condescension, and hears maids talking to their mistresses, and students to professors, the tones no longer convey the same attitudes. I begin to question whether the language of the emotions is a universal language, and whether we can trust our judgment on all the attitudes that come to us in a different speech pattern. Perhaps some of our experts will explain this.

EVERETT HUNT, *Edinburgh University*

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of the NATIONAL ASSOCIATION to provide for sustaining membership with dues of ten dollars per year instead of the regular two dollars and a half. In adopting this plan our organization followed the practice of many other academic societies. We are always hard pressed for funds to sustain the constantly growing program of the ASSOCIATION. At the present time the following are sustaining members:

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Elmhurst College
Elmhurst, Illinois

Mrs. Mabel Balensiefer
1235 Holman Rd.
Oakland, California

L. E. Bassett
Stanford University
Palo Alto, California

J. Richard Bietry
Los Angeles Junior College
Los Angeles, California

Donald C. Bryant
New York College for Teachers
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Lionel Crocker
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Ann Arbor, Michigan

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NEW BOOKS

The American Whig Society of Princeton University. By JACOB N. BEAM. Published by the Society, Princeton, New Jersey, 1933; pp. 215.

The influence of college literary societies upon American oratory of the eighteenth, nineteenth and early part of the twentieth centuries cannot be overestimated. The great interest in oratory and debating among the college and secondary school students of that same period is one of the most interesting phases of the educational history of America. The literary societies reflected that interest and in turn fostered it. I think I am safe in saying that to many students the training in oratory, debating, and discussion gained in these societies was more valuable in later life than any other phase of college work.

The American Whig Society of Princeton University is a history of one of the oldest and most distinguished literary societies in America. The book was written for the Society and is published by it. But to my mind its importance as an educational document far transcends its local significance. The history and influence of the American Whig Society reflect in general the history and influence of the American college literary society as an institution. For this reason Mr. Beam's book is valuable to teachers of speech who are interested in the social and historical aspects of their field.

In this carefully documented work, Mr. Beam has given a great many facts in the history of Whig which are of interest only to members of the Society. We shall consider here only those parts of the book which are of general educational interest. The American Whig Society, Mr. Beam informs us, was founded at Princeton in 1769, a year earlier than its sister society, the Cliosophic. From that time until within the last few years these two societies have been a powerful influence in the life of the university. The two beautiful Halls which now stand on the Princeton campus are eloquent testimonials to that influence.

As the author says, the American Whig Society was "presumably founded to give practice in writing, oratory and debating," although

no mention of these exercises is made in the earliest records. At any rate, this was its chief function through most of its history. Among the early members of the Society were James Madison, Philip Freneau, William Bradford, Aaron Burr and "Light Horse" Harry Lee. Many other distinguished men have been members, the name of Woodrow Wilson being the most outstanding of the later years.

The present generation of college students can have no conception of the place the literary societies held in the lives of the college students of the nineteenth century and the first two decades of the twentieth. The history of Whig well illustrates this influence. The Society at Princeton, as Mr. Beam points out, stood above the college to its members. All through the century it was an established principle that the exercises of the Society should be placed above college studies. Until 1830 the Society supervised even the morals of the students. One of the most important officers was the Censor whose duty it was to inspect the morals of the members, to observe their conduct in college and town and to report to the Society the names of any who broke the strict rules governing conduct. During this same period the Censor also kept watch over the scholarship of the members, even going so far as to keep agents in the classrooms to report any bad failures.

Strict supervision was also exercised over the literary and forensic work in the Hall. The duty of the Critic was to point out errors in selections delivered. The speeches were often inspected carefully by officers before they were given. In fact, there was a rigid course in public speaking designed to fit a member "to shine in public as wearer of the blue." "Oratory or public speaking is probably the oldest form of curricular or extra-curricular activity in the College or in the Halls."

The most interesting chapter of the book is that in which Mr. Beam discusses the questions for debate used in the Hall during the last century. Debating was early established and the debate has been an important part of every program all through the history of the Society. The questions for debate reflected the controversies taking place in the nation and in the world at large—controversies religious, political, moral, educational and literary. The discussions upon political questions often foreshadowed the conflicts to come. The temperance movement, slavery, secession, the Mexican War, immigration, the annexation of Canada, sedition laws, extension of ter-

ritory, were all discussed. As Mr. Beam says, "The history of Whig was the history of the country." While the questions for debate were for the most part serious, the members of Whig had their lighter moments. We may well imagine the debates on such questions as these: "Which is more criminal, the seduction of a married or an unmarried woman?" (1806). "Should a female resign her life rather than her chastity?" (1807). "Under compulsion which should a man sacrifice, his wife or his mother-in-law?" (1812). "Is sleeping in chapel during a religious service in itself reprehensible?" (1817). This last question, we are informed, was decided for the negative by a large majority.

The interest in debating was made more intense by a system of prizes within the Society and in later years by the annual prize debate between the Societies. While oratory was as old as debating in Whig, the interest in the Oratory Exhibitions was not as great. The highest literary distinction a man could gain was to be winner of the prize debate. A bit of information given by Mr. Beam in regard to Woodrow Wilson's work in Whig is interesting in connection with the debates. Mr. Wilson was elected as a member in 1875. In the meetings he twice debated against the protective tariff. In the light of his later career, however, it is a rather curious fact that he was not very prominent or successful in the speaking programs, but was prominent in the discussions of the business sessions.

As college literary societies everywhere have declined in the last two decades, so also has Whig. Mr. Beam attributes this decline to the general trend of American education away from debating and oratory and to the establishment of the social clubs at Princeton. There has been so little interest that in 1928 the two Societies merged into an organization known as The American Whig-Cliosophic Society, the meetings of which are held in Whig Hall. Each Society has, however, kept its own organization for purposes of identity so that it may easily re-establish itself when interest revives.

In my opinion the place of the college literary society in the history of speech training in this country and its influence upon our oratory have not been given sufficient consideration. *The American Whig Society* furnishes an important contribution to that phase of our work.

CHARLES A. FRITZ, *New York University*

Woodrow Wilson: The Man Who Lives On. By JOHN K. WINKLER. New York: The Vanguard Press, 1933; pp. 310.

This book, which is subtitled, "The Man Who Lives On," is more an account of Wilson as a fighter than an estimate of his present standing in history; the subtitle is somewhat misleading. The author is very much impressed by Wilson's willingness, when he thought he was right, to fight all comers.

Mr. Winkler offers on the first page of his book this explanation of Wilson: "Woodrow Wilson gave his fellow man everything but himself. This fault, if fault it was, explains both his triumph and his tragedy. . . . His tragedy, it seems to me, is that he died without revealing himself to a single soul. . . . "Such an explanation is too simple, too easy; Wilson revealed himself to many of his intimates, notably to Tumulty, House, and Kerney, about as much as one human being can reveal himself to another. But such journalistic shorthand analysis is typical of this book.

If the explanation of Wilson's character is not quite satisfactory, neither does the content of this book add much new material to our knowledge of the facts of his life and work. The author does his bit toward clearing Wilson of the slanders about his private life, both by quoting from the letters to Mrs. Peck and by quoting Theodore Roosevelt, who remarked that it was impossible to cast a man as Romeo who looked like the Apothecary's Clerk. This biography seems to be based upon the standard books on Wilson, Tumulty's *Woodrow Wilson as I Know Him*, Kerney's *The Political Education of Woodrow Wilson*, and Baker's *Life and Letters of Woodrow Wilson*. There are many quotations from these three books, but not once does Mr. Winkler cite the page from which he took his quotation.

The author gives full credit to Wilson's ability as a speaker, the ability which, combined with extraordinary good luck, made Wilson President. The analysis of Wilson's speaking is good, but if the author has read William Bayard Hale's *The Story of a Style*, he does not show any traces of Hale's criticisms. Hale went too far—he claimed that Wilson's style showed mental weakness—yet I think that while we may insist that Wilson was one of the greatest speakers of all time, every admirer of Wilson must admit that Hale found the chief weaknesses in his speaking.

In the days of his strength Wilson had a command of audiences

comparable to the power of Webster, Bright, or Beecher. Mr. Winkler gives two instances of this power. After Wilson had made an eloquent speech accepting the nomination for governor, a bitter opponent, John Crandall, "waved his stick high over his head and shouted: 'I am sixty-five years old and still a damn fool!'" (p. 115). And again when Wilson made his address to Congress upon the declaration of war, "when he came to the passage 'There is one choice we cannot make, that we are incapable of making; we will not choose the path of submission,' Chief Justice White, a Confederate veteran, broke the tension by leaping to his feet with a rebel yell" (p. 234). Although he quotes extensively from Wilson's speeches, not once does the author tell the reader where the quotation may be found in the published speeches; sometimes he gives the date and place of the speech, and sometimes he gives neither.

On the whole, the book is written in careful English, but occasionally there are sentences as bad as this: "Wherever possible we'd gotten our share of the swag in exploiting backward peoples" (p. 183). Mr. Winkler might have learned from Wilson's speeches that forceful writing need not be crude. There is no bibliography and no index. Let us hope that this will not be the final biography of the great war President.

DAYTON D. MCKEAN, *Princeton University.*

The Years of the Locust. By GILBERT SELDES. Boston: Little, Brown, and Company, 1933; pp. 355.

This is a popular history of the years 1929-1932, the years of the slump, and this account of the period is very largely confined to the economic history of the United States during those years with an attempt to gauge public opinion month by month. As this is a history of the business crises and of the attempts to meet them, Mr. Seldes does not try what Mark Sullivan does in *Our Times* or what Frederick Allen does in *Only Yesterday:* to write a social history of the period. He does mention some social phenomena of the time like miniature golf and Amos 'n' Andy, but brings in these things only to show their economic implications.

As it is written so close to the event, this account will doubtless be greatly modified by future historians, and the economics will be criticised by the various schools of economists. I wish to point out

that, although the author's estimates of public opinion are interesting and illuminating to students of the period, yet he assumes throughout that public opinion was susceptible of estimate. He is never clear on how he arrives at his measurements of public opinion. Too often he assumes a unanimity of opinion which did not exist. In his account of the Moratorium, for example, he says that it "was received with enthusiasm at home and abroad." He does not tell the reader how he knows it was received so enthusiastically; as a matter of fact, large sections of American opinion were opposed to it from the start. It will be remembered that Congress ratified it reluctantly and passed a resolution opposing further reduction. The author says "we" throughout this book when he means "some of us."

Mr. Seldes makes an attempt to draw up an actual chart of opinion for the period, which he calls the "fever chart." Superimposed upon a chart of stock market prices, he has a red line to indicate the "excitements, despairs, accesses of faith or scepticism, hopes, enthusiasm and apathy." Such a chart of these complex and unstable emotions cannot, of course, be made with any accuracy, and the author does not pretend that it is more than his own judgment of opinion from time to time.

Mr. Seldes has a very low opinion of ex-President Hoover as a leader of American public opinion. He says that Mr. Hoover never led—he resisted, he held back. "The President," he says, "neither repented [in 1932] or called others to repentance; he had no eloquence." And again: "What Mr. Hoover lacked was precisely what Mr. Wilson had: the capacity to put into memorable language ideals which people imagined they already believed in." Here most students of public opinion will agree with Mr. Seldes, and it seems safe to say that future students of eloquence will not turn to Mr. Hoover's speeches.

The Years of the Locust is not, on the whole, as good as some of Mr. Seldes's other books, perhaps because the materials with which it deals are so much more difficult and complex. The reader is not satisfied; he has a feeling that the author is too often as confused about the causes of our troubles as he is himself. The final chapter, which is here quoted in full, summarizes this uncertainty: "Asked, many years later, what he had done during the French Revolution, the Abbé Sieyès replied, 'I lived through it.'"

DAYTON D. MCKEAN, *Princeton University*

Culture and Human Behavior. By SANFORD WINSTON. New York: Ronald Press, 1933; pp. 249.

Those interested in the sociological aspects of speech will be interested in Winston's brief treatment of Man's Biological Development." In considering the "Development of the Voice-Box and of Speech," he says, in part, "The prehuman forerunners of man developed rather early the preliminary musculature dealing with the actual operation of speech. With the gradual development of the cerebral cortex, the apparatus for articulate speech was correspondingly evolved so that in accompaniment with the necessary factor of a gregarious life, oral communication was placed upon a firm biological basis. It must be noted that language, in contradistinction to speech, is a cultural product. It is essentially a tool of communication between man and his fellows. The structures comprising the vocal apparatus and the nervous system form merely the basis of language.

"Language is not only a means of stimuli to others, but is also an important factor in thinking, when so used. With the acquisition of this cultural tool, based primarily on the coordination of the central nervous system and voice-box mechanism, tentative mankind was ready to be replaced by Homo Sapiens."

LYMAN S. JUDSON, *University of Wisconsin*

The Sources of Error. By OLIVER E. GLENN. Boston: The Stratford Co., 1933; pp. 127; $1.50.

Despite an abstruse first chapter, this book is not, as its title implies, a treatise on logic. Mr. Glenn has ideas on various subjects such as religion, youth, social life, professors, the common man, and internationalism, and expresses them at some length. Those in error are the ones who disagree with him or who fail to act as he would like to have them act.

Here are a few samples:

"The prime error of youth is that the chance of life should be missed, that the call of fate will have to go unheeded, that the lamp will not be trimmed and burning."

"America, in particular, will wisely keep her races—white, black, and brown—eugenically separate."

"Our local, state and national learned societies, devoted to re-

search in letters and science, are quite active and work of quality is being produced."

Friends of Mr. Glenn will doubtless be happy to have his ideas easily available in book form.

R. F. H.

A Program of Speech Education in a Democracy. Edited by W. ARTHUR CABLE. Boston: the Expression Company, 1932: pp. 595.

The Table of Contents of this volume makes an imposing appearance. Fifty-three separate articles and nearly twenty editorial introductions are listed, divided into four parts and fifteen chapters. About two-thirds of the numbered papers were originally prepared for academic conventions, most of them for the second annual convention of the Western Association of Teachers of Speech; a number are reprints of magazine articles; and some were written especially for this collection. All of the usual topics of discussion among teachers of speech and some unusual ones find a place here.

Much effort goes into the compilation of a book of this sort, and the editor is to be complimented on the energy and enterprise with which he has pushed on to publication. It must be said at once that the work lacks unity and aim; although it acquires an appearance of order by the use of a complicated apparatus of parts, chapters, and articles, this semblance of order is imposed by main force upon highly recalcitrant material. The title is misleading; desire to evolve a *program* has certainly not been the principle governing the inclusion of many of these topics, and only occasionally does a contributor make a perfunctory gesture toward democracy. This is an omnibus volume, the repository apparently of everything connected with speech that happened to be available. The lack of focus and of discernible purpose is distressing; one wonders for whom the book has been designed. The teacher will be discomfited by the publication in permanent form of much that might have passed muster only when presented orally as a point of departure for further discussion. The school administrator will be puzzled by the juxtaposition of problems of the widest import with those of a limited technical character. The general reader will be repelled by the patent fact that very few of the contributors had him in mind as they wrote. On the other hand, the wide scope of the book will enable everyone to find something informative or suggestive if he is willing to look for it.

Inevitably, the individual essays and addresses vary widely in solidity and workmanship. A number of teachers who have become known for their hobbies or special interests are represented, sometimes through reprints: Professor Yeager addresses himself to conference speaking (26)*, while Professor Sandford attends to business speaking (27), both drawing largely from their textbook in this "field," to use a term prominent in the vocabulary of this volume; Professor Woolbert's posthumous "Psychology from the Standpoint of a Speech Teacher" is reprinted (37); Max Nadoleczny and Karl Cornelius Rothe add a cosmopolitan note to the section on speech correction (42 and 43); Sara M. Stinchfield writes with the authority we expect from her on "Speech Tests and Their Uses (47); and Professor E. R. Nichols stoutly maintains the pedagogical value of the honorary speech fraternity (52). We find here all of the immemorial topics of convention programs: on terminology, by the editor (3); on objectives in debate, by Paul X. Knoll (2); on "Getting a Student to Think and Feel Through a Selection while Presenting It" (28), by Alonzo J. Morley. Rather regrettably, the ubiquitous surveys based on inconclusive questionnaires are also evident in full force (6, 14, 16).

Turning to a more critical examination of a few of the essays, we note that Gladys Murphy Graham writes with her customary perspicacity on "Speech in the Service of Deliberation" (25). She is almost the only contributor, with the exception of the editor, who pays any attention to the term "Democracy" in the title of the book. She asks pertinently: "Has a democracy, then, special needs, are there ways in which its speech requirements and speech practices differ appreciably from those of areas under other governmental forms?" Without dogmatizing, she points out that debate in its widest and best sense is peculiarly necessary to the functioning of a democracy, and hopes for an American debate which "gives and takes, yields when a point is established, is conscious of forms of reasoning other than rigid deduction, moves forward, lives". Deliberative discussion, equally vital to popular government, should have a place in the curriculum but the necessary pedagogical technique is still to be evolved; Miss Graham concludes with some hints of possible approaches to the problem, and what appears to be a promise to wrestle further with it.

* Numbers designate *articles*, not pages.

Professor Cable's long address (1), bearing the same title as the book, is a survey of the whole of speech education; despite a tendency to dwell with conversational informality on any sub-topic that happens to appeal to the author, it will serve to remind or inform many of the scope of work in speech, and of the complex organization necessary for its adequate support. Chapter IV, headed "The Graduate School", is especially thin. It consists of a reprint of a short radio address, unquestionably excellent for its original purpose, entitled "Scientific Research and Speech Education" (10), by Professor Immel; an outline of thesis requirements, reprinted, with incidental remarks by G. Pettis Tanquary, from the bulletin of the Graduate School of the University of Southern California (11); and Professor H. H. Higgins' familiar complaint about "busy work" in the graduate schools (12). A lay reader would certainly get an odd opinion of graduate study in speech from this assortment.

Out of his long experience Professor Charles A. Marsh talks wisely about the coaching of debate (23). Alta B. Hall is full of shrewd devices to be used in the teaching of parliamentary law (24). Sherman Lawton proves himself equally ingenious in his paper on "Class procedure in Radio Speaking" (49). Elizabeth Keppie's enthusiastic travelogues, "Choric Speech and Contests in Europe" (30) and "Drama and Festivals of the Old World" (35), were no doubt welcome interludes on a convention program, but are hardly substantial enough to be included in a book. Miss Keppie defines choral verse speaking rather oddly as "the speaking of verse by a group whose intelligence quota is similar," and adds with perhaps excessive truth, "These people are, so to speak, consenting to make themselves into wind instruments."

Frederick W. Orr states reasonably and persuasively the case for a course in voice training, and analyzes intelligently the content and technique of such a course (45). Max Vosskuhler covers a deal of territory in the sixteen pages he devotes to "Acting and the Actor" (32), ranging from the history of acting to the minutest instructions: "When sitting, the actor should not show the soles of his shoes . . . ." T. Earl Pardoe's "Emotions in Dramatic Art" (33), with its bibliography of seventy-two items, may have made an excellent impression on the graduate seminar at Southern California, but bears a heavy burden of incongruity here. In "Expression as a Step

toward the Explanation of Life (2) Annie H. Allen dives boldly into metaphysics. An excerpt speaks for itself.

> As the student advances in his ability to read expression . . . he begins to ask himself, "Where can I draw a line and say, Beyond this line there is no expression?" He finds expression in people and in animals. Is there no expression among the flowers? Why, then, do some stand so sturdily erect, while others droop? Can we say that the rocks express no consciousness at all? And then the student who has reached this point, leaps to the climactic question, "Is not the universe itself, from stellar vastness to microscopic minuteness—is it not all *expression*—the manifestation of mind in all its varied qualities?

Two ideas appear with interesting frequency in these pages. Time and again *speech* is defined as a mode of social control, and *speech-training* as a process of personality adjustment. Evidently these concepts are prominently to the forefront of the pedagogical consciousness, although very few of the contributors to this work use their definitions after they have made them. Charles F. Lindsley is a notable exception; his theory actually determines the program he has worked out for the basic college course (13), and he makes a coherent, though of course debatable contribution.

Possibly this work "has been cited as of international interest and significance," as the Preface states; but most teachers of speech will wonder why. They will want to examine it, if only because so many of their fraternity are represented, and they will find much of interest; but they will also find much that is insignificant. The editor should have winnowed more of the chaff from the grain. Had he done so, the book would have been half as long and twice as sound.

NORMAN W. MATTIS, *Harvard University*

Joseph Lewis, Enemy of God. By ARTHUR H. HOWLAND. Introduction by HARRY ELMER BARNES. Boston: The Stratford Co., 1932; pp. xiii, 202; $2.

As Dr. Barnes says in his Introduction, "To have secured the title of the Pope of American Atheism is no mean achievement." The story of Mr. Lewis's rise from a store clerk in Montgomery, Alabama at the age of nine to the leadership of the Freethinkers of America at forty is as much a part of the American saga as the story of Herbert Hoover, and when adequately written may be more interesting. Even Mr. Howland's volume, while superficial, gives a vivid picture of one of the most successful rhetoricians of our time.

Mr. Lewis had probably never heard of the principle of derived interest when he published his *Tyranny of God* ten years ago, but he had used the principle with great success before and has used it even more effectively since. He won fame early by writing letters to the newspapers linking atheism with startling episodes in the news, continued his upward climb by attacking first God and then the Bible, has spoken and written often and much to associate his crusade with Franklin, Lincoln, Edison, Burbank, and various other popular idols, and still comments in his magazine and in the public press on events of importance. He made an unholy stink when pious Jimmy Walker and Al Smith turned the aldermanic hall of New York City into a Catholic cathedral to welcome Cardinal Bonzano in 1926, and still frets because the papers failed to print his freethought version of the life of Evelyn Nesbit when the Harry Thaw case held the headlines. Fortunately his friend Mr. Howland has now printed this document in full.

The fact that Mr. Lewis is an expert in publicity, as in other phases of rhetoric, does not, of course, challenge his undeniable sincerity. Not only does he firmly believe everything he says or writes, but he expresses himself with exceptional clarity, interest, and energy. Mr. Howland thinks it wise to add, however, that despite Mr. Lewis's advocacy of freedom in sex relations, he is "a Puritan of the Puritans in his own private life."

RAYMOND F. HOWES, *Washington University.*

Psychopathology and Politics. By HAROLD D. LASSWELL. Chicago: University of Chicago Press, 1930, pp. 284.

In his *Propaganda Technique in the World War,* Lasswell undertook to analyze the factors which modified collective attitudes by examining the symbols to which many millions of people had been exposed. In this treatise the author is likewise concerned with the factors which impinge upon collective attitudes by lengthy scrutinies of the case histories and findings of psychopathology as related to the personality development of political agitators and administrators. Some of the mechanisms underlying political convictions and political movements are also presented.

This book is of more than ordinary interest to students of speech in two ways: it suggests the sort of early environmental factors

that may cause an individual to develop into an orator and politician, and it enables a view of the deeper seated factors determining the political behavior of individuals and audiences. To both of these matters the author brings an explanation based on data presented from psychoanalysis.

"The hallmark of the agitator," he says (p. 262), "is the high value he places on the response of the public. As a class the agitators are strong narcissistic types (where love of self is strong). Narcissism is encouraged by obstacles encountered in early love relationships, or by overindulgence or admiration in the family circle. . . . The oratorical agitator seems to show a long history of impostorship (that is, was a good child) in dealing with his environment. . . . Some orators (p. 188) are of an intimate, sympathetic, pleading type, and resemble the attempts made by some males to overcome the shyness of the female. Other orators fit into the feared yet revered father-pattern; others are clowns who amuse by releasing much repressed material; others address the socially adjusted and disciplined level of the personality."

That individuals often do not react to the immediate stimulus of oratorical and other techniques of propaganda is explained by the "nature of the deeper (earlier) psychological structures of the individual. By the intensive analysis (psychoanalysis) of people, it is possible to obtain clues to the nature of these 'unseen forces,' and to devise ways and means of dealing with them for the accomplishment of social purposes."

The democratic state depends upon the technique of discussion to relieve the strains of adjustment to the changing world. Discussion and debate is one way "to reduce the tension level of society" (p. 203). In debate "some standards of right are tacitly admitted to be uncertain. The zone of the debatable is not fixed and immutable, but flexible and shifting. Questions arise and debate proceeds, and presently the resulting solution is no longer discussable. It has become sanctified by all the sentiments which buttress the moral order, and any challenge is met by the unanimous and spontaneous action of the community in its defense. In the presence of a challenge, the public may be dissolved into a crowd, by which is meant a group whose members are emotionally aroused and intolerant of dissent" (p. 192).

Some might object to the markedly lop-sided Freudian view and terminology which the author employs. Nevertheless, we believe the book to be extremely provocative of thought in our work.

ELWOOD MURRAY, *University of Denver*

The Story of My Life. By CLARENCE DARROW. New York: Charles Scribner's Sons, 1932; pp. 494; $3.50.

For an informal autobiography this is remarkably unified. Chapter divisions and chronological arrangement separate the personal narrative of Mr. Darrow's life from the causes that he advocated and the philosophy that he developed; but there is no escaping the realization that the events of his life were his causes and the foundation of his advocacy was his philosophy. State's Attorney Crowe was more than half right when in the Leopold-Loeb case he said, "The real defense in this case is Clarence Darrow and his peculiar philosophy of life." Mr. Darrow here says substantially the same thing, "In my defense of men and women I have sought to bring courts and juries to understand the philosophy which I think is largely responsible for what success I have had." As Burke has been singled out among political orators because he "saturates politics with thought," so Mr. Darrow is distinguished among forensic orators—among those in the criminal courts at least—because he saturates issues of individual guilt and blame with a philosophy of social justice.

The value of Mr. Darrow as a philosopher decreases when he leaves the courtroom. That he has always had a suppressed desire to be a scientist instead of a lawyer probably explains his distraction from law to evolution, duplicating Bryan's equally unfortunate distraction from politics. The Dayton case led to the lecture platform and by 1931 Mr. Darrow's sense of appropriateness was so affected that having two great educational ambitions to satisfy, one a moving-picture "giving the main proofs of evolution" and the other a picture showing the cause and treatment of crime, he chose the former and left the latter presumably never to be accomplished. That he may have equalled or surpassed Ingersoll does not make his contribution, either in the autobiography or in his lectures, to the warfare of science and theology compare in significance with his discussion of

crime and justice. His chapters on prohibition are similarly lacking in substance or distinction. That he speaks of President Wilson vetoing the eighteenth amendment may be trivial in itself and yet indicate the subject's lack of any special appropriateness to the author.

The essential value of the book lies in its correlation of the long series of Mr. Darrow's court trials, from the railroad strike of 1894 to the Massie case, and with them the radical agitation of social problems which turned him from a railroad counsellor into the great defender of his time. Henry George, Altgeld, and Debs are revealed with sympathetic understanding of their personalities and their methods of social evangelism. Once their influence had reached Darrow, circumstances and his own reputation kept him almost constantly engaged in the defense of men who appeared to him the victims of the pressures of industrial society or the deficiencies of human nature. In his account of their trials he is more concerned with the personal and social conflicts involved than with his own tactics in making an effective defense. There is a great deal of passing comment on courtroom strategy, but for all that the deliberative rather than the forensic attitude is emphasized and when he devotes a chapter to "The Law As It Is" he closes it with the regret that courts have not changed from their outworn procedure to more scientific methods.

V. E. SIMRELL, *Dartmouth College*

Old Drury of Philadelphia; A History of the Philadelphia Stage. By REESE D. JAMES. Philadelphia; University of Pennsylvania Press, 1932; pp. ix, 694.

A valuable addition to the history of the theatre in this country has been made by Mr. Reese D. James, whose *Old Drury of Philadelphia; A History of the Philadelphia Stage* has recently been published by the University of Pennsylvania Press. The American public has long displayed an interest in almost anything relating to the theatre, and publishers, knowing this, have not been lax in providing material to satisfy this craving. Years before the wide publication of plays for closet consumption, the principal houses began to issue books of recollections and autobiographies from the pens of prominent actors and managers, both American and British, and by the

end of the last century, there were enough extant to fill at least a ten-foot shelf. A few of these writers, like Dunlap and Ireland of New York, Clapp of Boston, and Phelps of Albany, set out to record the truth about the development of the drama in their particular communities, but most of the books were written by men who had themselves had a hand in shaping the events they chronicled and were apt to centre about individual careers rather than about cities or towns. Furthermore, delightful reading as many of them make and no matter how conscientiously the authors may have striven to treat their material fairly, nevertheless the narratives inevitably are colored by the prejudices and petty vanities of the writers. Of recent years, as the importance of the subject has been more generally appreciated, various scholars, led by Dr. Quinn with his three-volume history of American drama and Dr. Odell with his monumental *Annals of the New York Stage*, have turned to it and, unhampered by personal bias, have given it careful treatment.

Yet while other cities of less importance theatrically have been accorded due attention, Philadelphia, for years one of the chief producing centres of the country, has somehow been neglected. Readers interested in the development of its stage history have been dependent upon the memoirs of William Burke Wood, for nearly a quarter of a century joint manager with William Warren of the Chestnut Street Theatre, the "Old Drury" of Mr. James's volume, and of Francis Courtney Wemyss, an English comedian who joined the company of Warren and Wood in 1822. These two biographies, invaluable as they are, yet suffer from the defects mentioned above, despite the fact that both writers, who were obviously not on cordial terms with each other, apparently endeavored to be just. In 1854 the *Philadelphia Sunday Despatch* published a series of articles on the history of the local stage by Charles Durang, but these have never been collected in book form and are accessible only in Philadelphia. Therefore any work which treats the subject dispassionately in a scholarly fashion patently fills a great need, particularly in view of the importance of the City of Brotherly Love in the theatrical history of the country as a whole.

Old Drury of Philadelphia is primarily an edition of the Diary and Daily Account Book kept by Wood from the year 1810, when he entered into partnership with Warren, until 1835 when he finally and definitely withdrew from managerial activity. It covers not only the

performances given by his own firm in the Chestnut Street Theatre and in Baltimore, Washington, and Alexandria as well, but also a number given by other companies in other Philadelphia theatres. For this reason the title of the book may be slightly misleading, but the fact remains that it deals chiefly with the Chestnut Street establishment and with the adventures afield of the players who constituted its company. In his journal Wood recorded the names of the plays produced each evening; the names of visiting stars and of the actors featured at benefits, the state of the weather, and the nightly receipts, together with the totals for each week and for each season, including the average nightly receipts. These items are methodically arranged in parallel columns and are therefore understood at a glance. At the beginning of the section devoted to each season, Mr. James has inserted a preface in which he has incorporated such other data, culled from the newspapers, from Warren's diary (not yet published), and from the works of Wood, Wemyss, and Durang cited above, as he deemed important but not suitable for inclusion among the financial entries. Here too he has made note of such slight changes in the phrasing or arrangement of the items as he has thought it wise to make. Frequently one finds a sentence like this: "It has been advisable [or necessary] to omit other notations from the printed version." No further explanation of these omissions is offered, and, without the manuscript before him, the reader is inclined to wonder why they were made and whether or not it might not have been better to print the text substantially as it was or at least to insert photostatic copies of a few pages.

Mr. James has prefaced the diary as a whole with a General Introduction some sixty-seven pages in length which gives a survey of the history of the Philadelphia stage from 1800 to 1835, in which year, as he points out, "Old Drury" finally lost its supremacy and "there had begun a new epoch." In this introduction he draws upon the same sources as in the briefer prefaces that follow, and he supplies the background necessary for comprehension of the later pages. Yet obviously in this small compass he can not do more than give what might be called a bird's-eye view of the subject, nor does he seek to do so. He makes little attempt to give the narrative local color or to introduce much of the human element, and for this reason passes lightly over the serious difficulties caused by the eccentricities of such individuals as George Frederick Cooke and Edmund Kean.

For this side of the chronicle, the curious must turn back to the older books. He does, however, throw some light upon the cause of the breach between Warren and Wood, which ultimately disrupted the partnership after seventeen years. He identifies in a general way the wealthy amateurs among the owners of the building, Warren's "false friends" whom Wood held responsible for the break and for his former partner's tragic ruin, and shows more clearly than does Wood how their unwise policies were responsible for the outcome. Still further light may perhaps be thrown upon the quarrel between the managers when Warren's diary is published. Joe Jefferson in his *Autobiography* implies that it was one of long standing and notes that such misunderstandings were not unusual, citing the case of Ludlow and Smith in St. Louis and also one in which he was himself involved early in his career. Whatever the actual facts, the results of the Wood and Warren break were so serious that any information concerning it will be of interest.

Occasionally, in his anxiety to be concise, Mr. James is betrayed into a certain lack of clarity, as for instance in his account of the summer season of 1831, it being necessary at this point for the reader to ponder a bit before reaching a satisfactory understanding of the course of events. But such is the excellence of the book in its entirety and so great its value that it would be petty criticism to lay much stress upon this detail. As was stated above, *Old Drury of Philadelphia* must take its place as one of the most valuable contributions to theatrical Americana which have appeared in recent years, and it is to be hoped that Mr. James will continue the work he has so ably begun.

WILLIAM G. B. CARSON, *Washington University.*

OLD BOOKS

Historical Sketch of the Salem Lyceum. With a List of the Officers and Lecturers Since its Formation in 1830 and an extract from the Address of Gen. Henry K. Oliver. Salem, Mass., 1879; 74 pp.

Allan Nevins in his *The Emergence of Modern America 1865-1878,* finds that the early American lecture platform was one of the prominent agencies which contributed to the general broadening of culture in the nineteenth century. True this is, as most students of rhetoric and oratory would agree; but likewise is it true that there has been no adequate study of its beginnings, its purposes, its lecturers, its organization after the Civil War, or its results upon cultural life in America. Before all of this can be done, however, records of the lyceums and reminiscences of their lecturers and hearers must be secured.

The *Historical Sketch of the Salem Lyceum* is one of the records which must be considered in any adequate study of the early lecture system in Massachusetts. The Salem Lyceum was founded in January 4, 1830 by a group of prominent townsmen, and its purpose as expressed in its first resolution was:

> To establish an institution in Salem for the purpose of mutual instruction and rational entertainment, by means of lectures, debates, etc.

Admission charges were one dollar for gentlemen and seventy-five cents for ladies; and ladies, in order to attend the lecture properly, were obliged to secure cards of introduction from the gentlemen. Even with this obstacle, the lyceum in Salem prospered, and it soon became necessary to repeat lectures on two consecutive nights.

Extracts from a speech delivered in 1878 by Gen. Henry K. Oliver, one of the founders, comprises the second part of the record. His impressions of Emerson, Agassiz, and the early scientific lectures are entertaining. Another interesting item in the speech concerns the payment of lecturers. The highest single fee was one hundred dollars, paid to Daniel Webster; the lowest, ten dollars, and the average twenty.

The third division is the record of the courses and individual

lectures given from 1830 to 1879. Within this period 853 lectures were delivered. Emerson was the most popular lecturer, having spoken twenty-eight times; Wendell Phillips made sixteen appearances. Other lecturers were James Freeman Clarke, Russell H. Conwell, Edward Everett Hale, Oliver Wendell Holmes, and Frederic Douglas. Titles of the lectures are also given.

These early records of the lyceum deserve more attention and interest than they now receive, since they give us information regarding one of the interesting phases of our cultural development.

MARY WHITEFORD GRAHAM, *University of Illinois*

The Well-Bred Scholar, or Practical Essays on the Best Methods of Improving The Taste, and Assisting The Exertions of Youth in Their Literary Pursuits. WILLIAM MILNS. London, 1794; 559 pp.

This rhetoric, whose author was William Milns, Master of the City Commercial School, George-Yard, Lombard Street, is a manual written for use in grammar schools, and embodies those teaching methods which the author believed he had used successfully in his own school. In rhetoric, Mr. Milns felt that everyone should have a full knowledge of English grammar; yet he also thought that every Englishman should know classical rhetoric. In this manual he combines his two objects; first, by explaining the various forms of composition and the style related to each; and second, by using as his illustrations, examples from the great classical writers.

So far as the text itself is concerned, we find no great philosophy of rhetoric such as Aristotle and Cicero offer, but rather a simple manual designed to teach good writing and speaking. Composition is divided into four parts; namely letters, fables, themes, and orations, oratory receiving about two-thirds of the attention. The sections devoted to letter-writing and the writing of fables are mainly concerned with the quality of style. Simplicity, clearness and interest are the main points considered. The chapters on theme-writing emphasize wide reading as a basis for developing proper figures of thought and speech.

The treatment of oratory follows classical theory and practice, except in the section on forensic oratory. Here the author maintains that Greek and Roman law offer no assistance to the English student. Instead, he recommends Dr. Blair's twenty-eighth lecture

and Lord Ashburton's letter. For study of deliberative and demonstrative oratory, Cicero and Quintilian are praised, again with especial emphasis upon Cicero.

The concluding pages consider the arrangement of a speech—logical and pathetic proof, and delivery. Treatment is very superficial; delivery, for example, receives only two and one-half pages. It should be mentioned in all fairness, however, that the author recommends and assumes reading in other treatises upon these matters.

Milns' work, in brief, is based upon classical treatments of rhetoric, particularly the rhetoric of Quintilian and Cicero, and upon the work of Dr. Blair. It is not a broad treatment nor a thorough one, but rather a textbook of the times and interesting as such.

MARY WHITEFORD GRAHAM, *University of Illinois*

Literary Essays. By WILLIAM G. T. SHEDD. Charles Scribner's Sons, 1878; pp. 365.

These essays are by the Dr. Shedd who edited the complete works of Coleridge in 1852. Not all of these eleven essays are of especial interest to the rhetorician but surely three of them entitled, The Ethical Theory of Rhetoric and Eloquence, The Characteristics and Importance of a Natural Rhetoric, and The Relation of Language and Style to Thought, are provocative.

Perhaps an outline of his lecture on the Characteristics and Importance of a Natural Rhetoric, which he gave upon the occasion of his taking the chair of Sacred Rhetoric and Pastoral Theology at Auburn, might suggest Dr. Shedd's line of attack and thought.

1. Rhetoric can be a truly educating and influential department only in proportion as it is *organizing* in its fundamental character. In order to do this, it must be grounded first of all in logic, or the laws of thinking, and so become not a mere collection of rules for the structure and decoration of single sentences, but a habit and process of the human mind.

2. The second characteristic of a natural rhetoric is the amplifying power. If rhetoric should stop with mere organizing of thought, it might be difficult to distinguish it from logic. . . We mean the ability to enlarge and illustrate upon a condensed and cubic idea, until its contents spread out into a wide expanse for the career of the imagination and the play of the feelings.

Such a rhetoric is worth while to the speaker for four reasons. 1. It is fruitful. It is safe to say that a mind which has once acquired this natural method of developing and presenting Christian truth cannot be exhausted. 2. Such a rhetoric is genial and invigorating. . . . All the discipline of the human mind ought to minister to its enjoyment and its strength. When this branch of discipline becomes artificial and mechanical in its character, when rhetoric degenerates into a mere collection of rules for the structure of sentences and the finish of diction, no studies or training will do more to diminish the resources of the mind, and to benumb and kill the vitality of the soul, than the rhetorical. 3. The worth of this rhetorical method is that it is closely connected with the preacher's theological training and discipline. 4. The worth of a natural as distinguished from an artificial rhetoric is seen in the fact that it is connected most intimately, *with the vital religion of the man and the preacher*. For no rhetoric can be organizing and vivifying that is not itself organic and alive. It is a great and crowning excellence of the rhetorical method which we have been describing that its lowest and longest roots strike down into the Christian character itself.

LIONEL CROCKER, *Denison University*

The Art of Reading. By A. CROCKER. Bath, 1782.

A friend studying in England this year rightly thought I would be interested in this book because its author and I bear the same surname. The flyleaf bears the following: "The Art of Reading, Improved, containing Rules for Reading with Propriety and Elegance; also a Variety of Dialogues, from the best Authors, as Lessons to elucidate those rules. Particularly from Shakespeare, Swift, Addison, Moliere, Fenelon, Lyttelton, Montague, Kendrick, Hervey. Designed chiefly for the Use of Schools by A. Crocker." Then there is a quotation from Locke, "There can scarcely be a greater defect in a Gentleman, than not to express himself well, either in writing or speaking,—To write and speak correctly gives a grace, and gains a favorable attention to what one has to say." The place and publisher are thus noted: "Bath, Printed by R. Cruttwell for the Author, and Sold By G. Robinson, and J. Fielding, London."

The opening paragraph of the preface is a lament which one might expect to find in a book written in 1933: "The Art of Read-

ing being confessedly both useful and ornamental to persons of every rank and condition, we may wonder that more particular attention is not paid to it, in all our seminaries of learning, than there is; or rather that we have not more books on the subject, which are a practical nature, fit for the use of schools." Perhaps the second half of this wail has been remedied by our profession. Then follows fifteen pages of "theory," admonitions on reading too fast, too slow, advice on how to express anger, authority, aversion, boasting, buffoonery, etc. Then follow two hundred pages of selections with a marginal gloss on how each selection should be read. The word that carries the meaning is italicized.

I dare say that this book belongs justifiably to the limbo of the forgotten textbooks on reading. Just as many of our present-day books add nothing to man's knowledge of speaking, and will in their turn be forgotten, so this book has little or no interest for us except as a tombstone which tells us that once upon a time there lived a man by the name of A. Crocker who taught reading and felt the urge to see himself in print.

LIONEL CROCKER, *Denison University*

The Groundwork of Science. By ST. GEORGE MIVART, G. P. Putnam's Sons, 1898; pp. 328.

The chapter (VII. pp 186-214) in this book which bears directly on the field of speech is called "Language and Science." Herein is given a dual language classification: I. Three forms of unintellectual, accidental, or emotional signs: (1) Inarticulate sounds (shouts of joy), (2) Articulate sounds, wherein the syllables have no rational meaning, and (3) Gestures—merely manifestations of feeling. II. Three forms of intellectual language: (1) Sounds rational, but not articulate (ejaculations of assent), (2) Sounds—both rational and articulate, and (3) Gestures—giving external expression to internal rational conceptions.

Mivart's thesis is that the essence of language is an intellectual activity. Thought, the *verbum mentale*, was anterior to the *verbum oris*. Thought preceded speech.

There are a number of interesting illustrations of the application of gesture language.

LYMAN S. JUDSON, *University of Wisconsin*

NEWS AND NOTES

[Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.]

Members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH who have occasion to write the editor, Prof. Hoyt Hudson, of Princeton University, should take note of his new address. Mr. Hudson has been granted leave of absence from Princeton, and has joined the staff of the Huntington Library, at San Marino, California, as a Visiting Scholar. All mail should be sent to him at this address.

An important step in speech education has been taken in the state of Louisiana, where the State Department of Education has arranged for the introduction of three semesters of curricular speech study, the subject to be offered five days per week. The first semester course, called The Fundamentals of Speech, has the following objective: "The control of environment through speech, good speech being defined as speech characterized by agreeable voice quality, optimum pitch, appropriate intonation, adequate projection, correct pronunciation, clear enunciation, ease of bearing, absence of fear and timidity. Good speech is understood to function in conversation, class recitation, reading from the page, interpretative reading, public address, drama, and all conceivable forms of talking." The second course consists of twelve weeks of public speaking and six weeks of debate. The remaining semester is devoted to interpretative reading and drama, six weeks being devoted to the former and twelve to the latter. Students are permitted to offer one full unit of speech work for graduation, the first course being required and the second to be chosen from the two types of courses offered. The State Department of Education has asked C. M. Wise and G. W. Gray, both of the Department of Speech of Louisiana State University, to prepare syllabi for the new courses.

The fifth annual convention of the Western Association of Teachers of Speech was held at Portland, Oregon, beginning on Thanksgiving Day. More than one hundred speech teachers, from Utah, California, Washington, and Oregon, were in attendance. The theme of the convention was "An Integrated Speech Program Which Seeks Better Adaptation to Social Needs," and the objectives developed during the Association meetings included a study and classification of the needs of society in the speech field, a bringing of these needs to the attention of legislative and administrative authorities, reorganization of speech work to meet these needs, and opportunity to discuss and exchange experiences, findings, and methods, to the end of rendering better

service. This theme dominated every session, and the adequacy of our present methods of speech training for a new society was constantly examined. The insistence upon the convention theme, and the plan of the program, which reduced conflicting sectional meetings to a minimum, gave the conference unusual unity.

High-lights of the program were the presentation of Priestley's *Dangerous Corners* by the drama division of the University of Washington, in an intimate, open-stage manner, without the use of customary scenery and lighting effects; the performance of the San Jose State Teachers College Verse Speaking Choir, under the direction of Miss Elizabeth Jenks; the reading of his own poetry by Mr. Anthony Euwer; and the novel initiation of Friday evening "fireside discussions" in Portland homes. The regular programs were as follows:

GENERAL SESSION, THURSDAY AFTERNOON

"Address of Welcome," Charles A. Rice, Superintendent of Portland Schools.
"A Re-Examination of the General Aims of Speech Training; Are They Individualistic or Social? John L. Casteel, University of Oregon.
"The Place of Speech Training in an Educational System," Horace G. Rahskopf, University of Washington.
"An Integrated Speech Program" (Report of Committee), Edward Z. Rowell, University of California.

FRIDAY MORNING, GENERAL SESSION

"The Endocrinopathies in Speech Defects," Dr. St. Clair R. Lindsley, Los Angeles Orthopedic Hospital.
"The Type of Training Needed by the Teacher of Speech in the Elementary Schools," Grace Bridges, Auditorium Supervisor, Portland Platoon Schools.
"Training Needed by the Secondary School Teacher of Speech," Elvena Miller, Roosevelt High School, Seattle, Washington.
"Problems Presented the Teacher Training Institutions and What Must be Done About Them," Jessie D. Casebolt, San Francisco State Teachers College.

UNIVERSITY, COLLEGE, AND JUNIOR COLLEGE SECTION

"The Implications for Speech Training of the Social Principle in Education," Edward Z. Rowell.
"Speech Contests and Better Social Adaptation," Carlyn Winger, Pacific University.
"The Social Significance of Speech Rehabilitation," Mrs. Mabel F. Gifford, State Chief, Bureau of Correction of Speech Defects and Disorders, San Francisco.
"The Relation of the University Dramatic Activity to the Cultural Life of the Community," Glenn Hughes, University of Washington.

HIGH SCHOOL AND JUNIOR HIGH SCHOOL SESSION

"Where Has the High School Failed?" Sara Stinchfield Hawk, Los Angeles.

"Revitalizing the High School Speech Curriculum," John R. Purcell, Jefferson High School, Portland.

"Social Adaptation through Interpretation and Dramatics," Virginia Mason, Woodburn High School, Oregon.

"New Values and Methods in Debate," James G. Akright, Everett High School.

ELEMENTARY AND GRADE SCHOOL SESSION

"Speech Training in the New Economic Situation," R. D. Case, Superintendent of Schools, Salinas, California.

"Expression Motivated through Group Interests." Demonstration, under direction of Greba Logan, Physical Education director, and Mrs. Elma B. Gorman, Auditorium director, Holladay Demonstration School, Portland.

"Appreciation as a Factor in the Field of Speech," Thomas A. Gentle, Monmouth, Oregon. Demonstration with second grade children, Brooklyn School, Portland.

Summary and Discussion, Marie Hollingshead, State Normal School, Cheney, Washington.

FIRESIDE DISCUSSION MEETING ON SPEECH CORRECTION

Sara Stinchfield Hawk, Leader

"The Speech of the Pre-School Child," Sara Stinchfield Hawk.

"Speech Difficulties of the Elementary School Child," Grace Bridges.

"Special Difficulties and Disorders of the High School Student," Florence E. Smith, Sacramento, California.

"Speech Difficulties and Disorders of the College Student," J. Richard Bietry, Los Angeles Junior College.

"Aphasia," Mrs. Hedwig Sporleder, Mill Valley Public Schools, California.

"Elimination of Physical and Mental Conditions Which Cause Defective Speech," Dr. Henry Dixon, Oregon Medical School.

FIRESIDE DISCUSSION MEETING ON DRAMATIC ART

Maynard Lee Daggy, Washington State College, Leader

"Curriculum Problems in the High School, College and University under an Integrated Program which Seeks better Adaptation to Social Needs."

"The Practicability of Modern Theories on Acting." Discussions led by Glenn Hughes and Carlyn Winger.

FIRESIDE DISCUSSION MEETING ON VOICE AND ORAL INTERPRETATION

Laura G. Whitmire, Seattle, Washington, Leader

"What Should be our Chief Objectives in Voice Training?" Laura G. Whitmire.

"The Relation between Voice Training for Speech and Phonetics," Sophie Rosenstein, University of Washington.

"Breath Control—should we teach a single method, or does it make any particular difference how the breath is controlled?" Charles Strother, University of Washington.

"Is the Art of Oral Interpretation merely Artifice?" Elizabeth M. Jenks, San Jose State Teachers College.

FIRESIDE DISCUSSION MEETING ON PUBLIC SPEAKING

Dean Ray K. Immel, University of Southern California, Leader

"The Elementary Course in Public Speaking under an Integrated Program which Seeks better Adaptation to our Social Needs," Angelo M. Pellegrini, University of Washington.

"How Can Debate be Made to Better Serve our Social Needs?" W. A. Dahlberg, University of Oregon.

"Ethical Problems in the Teaching of Public Speaking. Are We Teaching Students to Use High Pressure Salesmanship Methods?" Earl W. Wells, Oregon State College.

"Dishonest Tricks in Argument," Leland Chapin, Stanford University.

"Personality Problems; their Social Significance and their Treatment in Speech Courses," Claire McGregor, Stanford University.

FIRESIDE DISCUSSION MEETING ON ELEMENTARY SCHOOL PROBLEMS

Oleta Blasingame, Salinas, California, Leader

"The Development of a Full Personality Through Elimination of Self-Consciousness and Fear as one of the Contributions of a Speech Program," Dr. Henry H. Dixon.

"The Problem of Speech for Social Needs in the Elementary School," Dora Craig, John Marshall Junior High School, Seattle.

"The Problem of Securing Material for Speech Work in the Elementary Field," R. D. Case, Superintendent of Schools, Salinas, California.

GENERAL SESSION, SATURDAY MORNING

Pacific League for the Rehabilitation of Speech

"The Role of the Parathyroid in Spastic Paralysis," Dr. St. Clair R. Lindsley.

"Psychologic Speech Re-education," Anna Y. Langdon, Seattle Public Schools.

"Some Pathological Speech Cases Treated at the Speech Clinic of the University of California Medical School," Katherine Inglis, Speech Clinic, University of California Medical School.

DEMONSTRATIONS

Verse Reading Choir, in charge of Elizabeth M. Jenks

Elementary School Demonstration: "Original Dramatization from Greek Life," by seventh grade children from the Holladay Demonstration School, Portland, under the direction of Catherine Hogshire and Mrs. Elma B. Gorman.

Demonstration of the Value of Speech Recording Apparatus in the Teaching of Public Speaking, W. W. Bird, University of Washington.

The convention was closed with a trip to Multnomah Falls and luncheon there, at which Dean Immel gave the address and Anthony Euwer read from his poetry.

The Committee on Speech Education in Institutions of Collegiate Rank, of

which Professor C. B. Mitchell, of Oregon State College, was chairman, proposed the following statement of "the purpose of speech education as viewed in the light of satisfying social needs:

By the use of practical speech situations—as far as possible—to assist in the process of integrating the personalities of students: (1) through attention to the acquisition of knowledge, and (2) to the principles of clear, sound, original, organized, thinking; (3) through the adjustments in and developments of emotional life; (4) through attention to qualities of character; and (5) through training in the use of those elements and principles which make for clear, attractive, interesting, tactful, persuasive, and forceful vocal and bodily expression, and by this means, to aid students to maintain proper social contacts, contribute to the social welfare, earn a livelihood, and get more enjoyment out of life.

The report of the Committee on Speech Training in Secondary Schools, which was adopted after considerable discussion, stressed the following objectives:

That a course in the fundamentals of Oral Expression be required during the first half of the ninth year; one-half credit to be given if the class meets fewer than five days a week; one credit if given daily. This course shall be aimed toward the training of the student to more satisfactorily deal with the informal speech situations of his daily life. It shall include instruction in the spontaneous expression of the pupil's own thoughts, his interpretation of the thoughts of others, and the principles of effective oral presentation.

The Committee on Graduate Study recommended that a committee of three be appointed by the president to serve as a common repository for all research being done in the Western Association.

Officers for the current year are: President, Egbert Ray Nichols, University of Redlands; Vice-President, Grace Bridges, Auditorium Supervisor, Portland Public Schools; John L. Casteel, University of Oregon, continues in the second year of the two-year term of secretary-treasurer. The retiring officers are Frederick W. Orr, University of Washington, and T. Earl Pardoe, Brigham Young University. By unanimous vote the Association accepted the invitation to hold its next convention in Salt Lake City.

The South Dakota Speech Association held its annual meeting at Sioux Falls, at the time of the meeting of the South Dakota Educational Association, late in November. In addition to the two following programs, there was an evening entertainment at which the Dramatic Department of the University of South Dakota, under the direction of Everett M. Schreck, presented Oscar Wilde's *Importance of Being Earnest*.

MONDAY AFTERNOON PROGRAM

Dramatics and Declamation Round Table....Chairman, Upton Palmer, Rapid City

"Five Fundamental Principles of Play Directing"..Everett M. Schreck

"Selecting Plays for this Year".....Lois Buswell, Highmore

"Play Production Problems".....Arthur C. Gray, Sioux Falls
"No More Class Plays".....Delbert C. Reutter, Huron
"Improving YCL Declamation Contests"..Judean Sletvold, Mound City
"New Plan for Judging Declamation Contests"..C. E. Werden, Geddes

TUESDAY AFTERNOON PROGRAM

Debate and Public Speaking Round Table".....Chairman, Clarence Jacobson, Rapid City
"Survey of National Forensic League Activities".....Karl E. Mundt, Madison
"Still No Speech Correction Program".....George Bohman, Mitchell
"Aims and Objectives of a Course in Debate and Public Discussion" Sigurd Anderson, Webster
"Educational Speech Training".....C. E. Lyon, Vermillion
"Oregon Plan Debate".....Watertown High School vs. Sioux Falls High School

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An interesting experiment will be inaugurated at the University of Wisconsin during the coming Summer Session: students interested in the study of phonetics and dialect will be allowed to register in a Traveling University which will travel in a large chartered bus through a large section of the country, studying native dialects first-hand. The class will visit the Ozarks, the Cajan Country of Louisiana, the Carolinas, Virginia, Pennsylvania, the Bowery in New York City, New England, Quebec, Indiana, and Milwaukee. A business manager will accompany the students, to take care of practical details, and the dialect study will be under the direction of C. M. Wise, Chairman of the Department of Speech of Louisiana State University. Further information regarding the course may be obtained from Dr. Robert West, University of Wisconsin.

Many of the accomplishments of the National Council of Teachers of English, which held its annual meeting at Detroit from November 30 to December 2, are of interest to teachers of speech. Among the new committees appointed is a Committee on Radio, to present plans for utilizing the radio in school education in English, with Max J. Herzberg, Newark, chairman; and a Poets' Readings Committee, under the chairmanship of Robert C. Pooley, University of Wisconsin, to have charge of making and distributing records of poets' readings in collaboration with Professor Cabell Greet of Columbia University.

The Council has sponsored a *Guide to Play Selection*, an annotated index of plays for high school, college, and little theatre use, prepared by Milton Smith, of Columbia University. The D. Appleton-Century Company will have the index available in February. Another interesting action taken by the convention was the approval of the recommendation of the Photoplay Appreciation Committee, of which William Lewin, of Newark, is chairman, that units of

instruction be introduced in the schools with a view to improving popular standards of taste in motion pictures and that courses in methods of teaching photoplay appreciation be included in the curricula of schools of education.

Members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH who appeared on the programs of the National Council of Teachers of English convention included Lee Emerson Bassett, president of the NATIONAL ASSOCIATION, and Miss Dorothy Mulgrave, of New York University School of Education.

FORENSICS

Approximately fifty teams took part in the third annual intramural debate contest held during September and October, under the direction of Elwood Murray, chairman of the department of Dramatic Arts and Speech at the University of Denver. The question debated was: Resolved that the Federal Government should have control over radio broadcasting similar to that of Great Britain. Each team was allowed to debate four times before any decisions were announced, in order to give the students experience and poise enough to make the finals more interesting. All teams winning three or more of these debates entered the elimination rounds. Preceding the final debate a banquet was given to the two winning teams by the Tau Kappa Alpha Fraternity, honorary forensic fraternity, to which all of the participants in the intramurals were invited. The rules of the meet provided that only inexperienced debaters could participate, and students with training in intramural and collegiate contests were used as judges. Such a meet was made possible by the great increase in interest in debate on the University of Denver campus in the last three years. Many of those who participated in the intramurals are continuing their work in debate through contests with other teams and city organizations.

The college contests of the South Dakota Intercollegiate Forensic Association will be held at Aberdeen February 24. George McCarty of South Dakota State College is president of the Association, and Paul J. Harkness of Northern Normal, at Aberdeen, is vice-president.

DRAMATICS

The dramatic season of the Yale University Dramatic Association began in October with a performance of Shakespeare's *Much Ado About Nothing*, under the direction of Halsted Welles, the new director of the Association. Following this performance, the Yale Association and the Vassar Pilalethesis combined to present Molnar's *The Swan* in the Yale University Theatre.

Summer plays of the Michigan Repertory Players, under the direction of Valentine Windt, and with the assistance of Thomas Wood Stevens, Director of the Artist Guild Theatre of St. Louis, were as follows: *Hay Fever*, by Noel Coward; *The Play's the Thing*, by Franz Molnar; *The Romantic Young Lady*, by G. Martinez-Sierra; *Uncle Tom's Cabin*, by Harriet Beecher Stowe; *The Servant of Two Masters*, by Carlo Goldoni; *The Circle*, by W. Somerset

Maugham; *All's Well That Ends Well,* by Shakespeare; *Autumn Crocus,* by C. L. Anthony; and *Hippolytus,* by Euripides. The plays were presented in the Lydia Mendelssohn Theatre in Ann Arbor.

An interesting experiment is being conducted at the University of Akron. Under the direction of Miss Frances Knight, instructor in radio speaking, the students are presenting a weekly radio program for a local newspaper, dramatizing the Sunday Novel, which is a feature of the paper. The increase in circulation has been marked, and the program will be continued throughout the year. This is a distinctly commercial broadcast, and the students are paid for each broadcast.

The University Theatre of the University of Akron is now included in the fees paid by all students, and each student in the university is now given tickets to the six productions of the year. Dramatic activities are now on a greatly improved financial basis.

Under the direction of Richard Woellhaf, the Department of Speech at Denison University presented four unusual films: *M, Michael and Mary, Maedchen in Uniform,* and *Bitter Sweet.* With each presentation an act of *Green Fire,* by Glenn Hughes, was presented. The first play presented this year by the Masquers was Milne's *Success.*

The Extension Division of the University of South Dakota has recently published a bulletin listing 1,000 one-act plays, 2,000 longer plays, and many declamations.

PERSONALS

Dayton D. McKean, of Princeton University, has been elected to membership in the New Jersey State Assembly, on the Democratic ticket.

Mrs. Irene Poole of the University Elementary School, University of Michigan, will offer courses and conduct a week's educational conference in the summer school of the School of Education, Stanford University.

CONVENTION REPORT

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Eighteenth Annual Convention, Hotel Pennsylvania,
New York City, December 27-29, 1933

MEETING OF THE EXECUTIVE COUNCIL

Tuesday, December 26, 2:00 p.m.

President Bassett called the meeting to order and presented a series of suggestions: (1) that the President should be relieved in the future of the entire responsibility for making up the Convention program; (2) that a record should be kept, available to the President, of the reasons for actions of the Executive Council, when such reasons are not apparent in the action taken; (3) the President should devote the major part of his time to drawing up "a consistent educational policy" for the ASSOCIATION; (4) new committees should not be appointed without very definite tasks, and care should be exercised to avoid overlapping of the tasks of committees; (5) it would be interesting to learn of the representation of our Association in the American Association of University Professors, and whether any of our members have been elected to office in the A.A.U.P.; (6) Committee reports should be made available in some other form than by partial or summary publication in the QUARTERLY JOURNAL; (7) an index of articles in the QUARTERLY JOURNAL, from its first issue, and of books reviewed, would be valuable.

Letters of regret from Miss Prentiss and Miss Babcock were read.

Reports of the Committee for the Advancement of Speech Education in the Elementary Schools and the similar Committee for the Secondary Schools presented and accepted, and the committees were continued for another year. (Report of the first of these committees is being published in the QUARTERLY in four parts; report of the second is summarized below, Appendix A.)

Moved and carried that the Executive Council recommend to the ASSOCIATION the adoption of the amendment proposed by the Committee on Constitutional Revision (see Appendix B), the Committee to be discontinued at the close of this Convention.

Resolutions presented by Simon as the report of the Committee on Changes in Organization were carried (see Appendix C).

Williamson reported for the Committee on Relations with Broadcasting Companies (see Appendix D). Report accepted.

Moved and carried that the President appoint a committee to consider the relationship of the NATIONAL ASSOCIATION to regional and state associations and report to the Council at this Convention. (At the next meeting of the

Council President Bassett announced the appointment of the following: Dennis (Chairman), Constans, Hudson, Mrs. Stebbins, and Layton.)

Report of Committee on Ranking of Speech in Schools and College presented and accepted. Meeting adjourned.

MEETING OF THE EXECUTIVE COUNCIL

Tuesday, December 26, 8:30 p.m.

After discussion, moved and carried that it is the opinion of the Executive Council that union of the QUARTERLY JOURNAL with *American Speech* is impracticable at the present time.

Moved and carried that the Executive Secretary be authorized to exchange advertisements with *American Speech* for four issues of the JOURNAL.

Simon made report as Editor of Research Monographs (see Appendix E).

Ewbank moved that the Executive Council authorize Simon to proceed with publication of an issue of *Research Monographs,* and that we notify the Eastern Public Speaking Conference of our readiness to accept the $250 which that Conference is ready to turn over as a voluntary contribution toward the publication of research by the N.A.T.S.

Report of the Executive Secretary presented and accepted (see Appendix F). Meeting adjourned.

GENERAL SESSION OF THE CONVENTION

Wednesday, December 27, 9:00 a.m.

After addresses by President Bassett and J. M. O'Neill, greetings to the ASSOCIATION from Miss Prentiss and Prof. Trueblood were read. Moved and carried that appreciation of the ASSOCIATION be conveyed to Miss Prentiss as former President.

Simon reported for the Nominating Committee, as follows: *President*: H. L. Ewbank, University of Wisconsin; *First Vice-President*: Frances K. Gooch, Agnes Scott College; *Second Vice-President*: Lionel Crocker, Denison University; *Members of the Council*: J. Richard Bietry, Los Angeles Junior College; Gladys Borchers, University of Wisconsin; Rupert Cortright, College of the City of New York.

MEETING OF THE EXECUTIVE COUNCIL

Thursday, December 28, 7:30 p.m.

Report of the Committee on Bibliography (see Appendix G).

Report of Committee on International Debating. Moved and carried that this committee be discontinued.

Moved and carried that Committee on the Ranking of Speech in Schools and Colleges be discontinued.

Miss Sanderson reported for the Committee on Speech Education in Teachers Colleges and Normal Schools. Motion made and carried that the advisability of publishing the Committee's findings be left to the President, Editor, and Executive Secretary, and that they report the result of their consideration to the Executive Council at the 1934 Convention.

Prof. Donald Hayworth of the University of Akron presented "A Proposed Study for the Purpose of Discovering the Most Effective Technics of Instruction in Beginning Public Speaking Classes for College Students." (Mimeographed copies of Professor Hayworth's detailed proposal may be obtained from him.)

Motion made and carried that the President shall appoint a committee to prepare a research project for presentation to an appropriate Foundation, with the understanding that the project is to be submitted by mail to members of the Executive Council and approved by a majority before being presented to a Foundation.

Material sent by H. A. White, Chairman of the Committee on Intercollegiate Debating, representing the work of that Committee, was presented and accepted. Professor White asked that this material be considered incomplete at present, and promise a later publishable report.

Densmore elected Executive Secretary for a term of three years.

Motion made and carried that the report of the elementary school committee be included in the next four issues of the QUARTERLY JOURNAL.

Motion made and carried that approximately twenty pages of each issue of the QUARTERLY JOURNAL be devoted to secondary school material.

Upon recommendation of the committee appointed at the previous meeting, motion made and carried that the NATIONAL ASSOCIATION create a committee of six, made up of one representative from each of the four regional associations (each regional association to elect its own representative), the President of the NATIONAL ASSOCIATION, and the Editor of the QUARTERLY JOURNAL, this committee to elect a chairman and to meet for discussion concerning the purposes, programs, publications, types of organization, and best possible cooperation between the National and the regional associations and among the regional associations themselves.

Motion made and carried that the places of meeting for Conventions be as follows for the next five years:

1934, New Orleans; 1935, Chicago; 1936, Chicago; 1937, New York; 1938, Chicago.

Meeting adjourned.

GENERAL SESSION OF THE CONVENTION

Friday, December 29, 11:30 a.m.

Motion made and carried that the officers nominated by the Nominating Committee be declared elected.

Nominating Committee for the following year elected as follows: J. A. Winans (Chairman), A. T. Weaver, J. M. O'Neill, Ralph Dennis, W. M. Parrish.

Motion made and carried that the proposed amendment (Exhibit B) to the By-Laws, Article 1, Section 1, as reported by the Committee on Constitutional Revision be adopted.

O'Neill and Hudson gave brief statements on behalf of the Committee on

Relations with the National Council of Teachers of English and the QUARTERLY JOURNAL, respectively.

Auditing Committee reported as follows: "We have examined the books of the Executive Secretary of this ASSOCIATION and wish to report that we find them to be most excellently kept. Considering the financial difficulties of the country during the past year, the finances of the ASSOCIATION are in exceptionally fine condition. We believe that Mr. G. E. Densmore is to be highly commended and warmly thanked for the energy, efficiency, and loyalty with which he has conducted the business of the ASSOCIATION.

Respectfully submitted,
H. L. Ewbank
R. K. Immel

Meeting adjourned.

APPENDIX A: COMMITTEE FOR THE ADVANCEMENT OF SPEECH EDUCATION IN SECONDARY SCHOOLS*

The aims of the Committee: I. To obtain a complete picture of the amount and nature of speech training in the secondary schools of the United States. II. To improve and extend speech training in the secondary schools.

Progress toward the first objective was reported from several states and sections. In this connection Clara Krefting of Baker University, Kansas, has undertaken the organization of a group of associate members of the Committee —one in each state. Representatives of thirty-two states have been appointed.

Under the heading of the second aim, the Committee reports various kinds of investigation. Merle L. McGinnis gives at length the findings of committees working upon Course of Study in California. The sub-committee on the improvement of teaching methods in high school reports several studies completed or in progress. J. Richard Bietry gives the results of his survey of the situation with reference to college entrance credit for speech.

The Committee asks support from the NATIONAL ASSOCIATION in (a) continuation of the foregoing projects; (b) financial aid, at least enough for postage and stenographic help; (c) the publication of a service bulletin; (d) placing emphasis in secondary speech education on excellent speech teaching.

The Committee is now constituted as follows: Ralph Dennis (General Advisor), Sara M. Barber, J. Richard Bietry, Gus Campbell, Wilhelmina G. Hedde, Rose Johnson, Clara Krefting, Merle McGinnis, Stella A. Price, J. Walter Reeves, Frieda Rogatsky, Paul J. Ritter, Gladys L. Borchers (Chairman).

*The complete report consists of fifteen mimeographed pages, and is especially full upon the subjects of course of study and colleges giving entrance credit for speech. Copies may be obtained from Gladys L. Borchers, Chairman, University of Wisconsin, Madison, Wisconsin.

APPENDIX B: COMMITTEE ON REVISION OF THE CONSTITUTION

The Committee on Revision of the Constitution presents to the Executive Council of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH the following proposed amendment to the By-Laws, Article I, Section I, beginning at the words, "This committee shall be appointed one year in advance and shall print its report in a number of the QUARTERLY JOURNAL preceding the following annual convention":

This committee shall be appointed one year in advance and shall print its report in the QUARTERLY JOURNAL in the June issue preceding the annual convention at which the elections shall be held. Additional nominations, upon the signed petition of any fifteen members in good standing in the Association, will be accepted and will be published with the names of the petitioners in the November issue of the JOURNAL, provided the petition has been submitted six weeks in advance of the date of publication. No member may become a candidate for office by nomination from the convention floor, or in any other manner than that provided herein.

(Amendment passed by the Council and by vote of the Convention.)

APPENDIX C: COMMITTEE ON CHANGES IN ORGANIZATION

1. The Committee reports unfavorably on any proposal to decentralize further the NATIONAL ASSOCIATION on any basis of subject interests or scholastic levels.

2. The Committee recommends that for the purposes of program building the President shall appoint secretaries of the various subject groups and for scholastic levels, whose responsibility shall be to co-operate fully in the preparation of the program.

(Adopted by the Executive Council.)

APPENDIX D: COMMITTEE ON CO-OPERATION WITH BROADCASTING COMPANIES

After detailing its method of work, the Committee summed up its findings as follows:

1. A committee of our ASSOCIATION for co-operation with the broadcasting companies is not sought by these companies. Mr. Willis sees no possibility except that quoted above.[1] While the National Broadcasting Company has

[1] Mr. Frederick Willis, Educational Director of the Columbia Broadcasting System, to the Committee: "The only way that I see that your Committee could be of assistance to the broadcasters would be to obtain a nationwide consensus of opinion on what is best common usage for the radio . . . . it is most decidedly my opinion that there is no use forming an active committee unless they are prepared to do something in the way of active nationwide research and something which would be of benefit to broadcasters; otherwise, it simply means another committee with time on their hands whose services are not really required or particularly desired."

had a decidely co-operative attitude in its relations with teachers of speech, there simply seem to be no real commodities to be exchanged between the companies and the speech teachers.

2. That the petition to the Executive Council, on the basis of which the Committee was formed, appears to be purely personal with the petitioner and seems to have no official endorsement of the National Broadcasting Company.

3. That there is little if any possibility of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH placing any consistent educational speech programs on the air through these companies. Because of the primarily commercial character of the companies, and because in educational broadcasts they must consider the matter of interesting a vast audience, what we have to offer in an educational way seems to have the possibility of interesting but a small percentage of that audience. Among the most practicable programs the Committee felt the Association had to offer was "The Prevention of Speech Defects in Children." Mr. Dunham's response was that there would be too small a group of listeners to make such broadcasts worth while. Public speaking instruction broadcasts would seem to have an even more limited appeal. Dramatic work is already better presented by the companies than we could possibly present it. The reading of poetry seems to have little public appeal, and it is doubted if the companies would care to embark on wider programs of this kind.

In view of these circumstances the Committee is of the opinion that useful co-operation between the National Association and the broadcasting companies is impracticable.

Since it would seem that there is little further work for the Committee to do, it is recommended that the Committee be discharged.

John Dolman, Jr., H. L. Ewbank, W. H. Wilke, Smiley Blanton, C. F. Lindsley, A. B. Williamson, Chairman.

(Report adopted by the Executive Council.)

APPENDIX E: EDITOR OF RESEARCH STUDIES

To the Members of the Executive Council:

The Research Editor has in his files manuscripts representing various phases and types of research, to the total of 415 pages of text and 170 pages of charts, diagrams, and tables. This is roughly equivalent to 275 pages of JOURNAL text. Most of these manuscripts will be edited and summarized so that there will be, at least, a one-third reduction.

It is not the intention to publish all of this at the present time, but rather to make a selection. It seems to the Editor that if research is published in the name of the Association it should have two values: (1) the dissemination of new material; (2) the establishment and demonstration of standards of objectivity and a high degree of scientific accuracy. The use of "new" in the first value means just that and not in any sense a culling of facts and data already demonstrated in allied academic disciplines. The word "scientific" in

the second value is used in its broadest sense and is not limited to any particular form of procedure.

I would recommend that the Executive Council formally approve the publication of a *Research Monographs* of 150 to 200 pages. I further recommend that a portion of this publication be the work to date of the Committee on Bibliography. I feel that this latter would increase the sales value and the demand for the issue.

CLARENCE E. SIMON,
Editor of Research Studies

APPENDIX F: FINANCIAL REPORT OF EXECUTIVE SECRETARY*

BALANCE SHEET, as of December 19, 1933

Assets

Cash on hand	$ 827.38	
Accounts receivable (less doubtful accounts)	576.49	
Inventories of stock at cost	2,392.90	
Inventories of supplies	143.13	
Total Current Assets		$3,939.90
Fixed Assets (office equipment) less depreciation)		298.37
Total Assets		$4,238.27

Liabilities and Net Worth

Liabilities: none		
Net Worth: Surplus, December 13, 1932	$4,174.23	
Profit for Current Year	64.04	
		$4,238.27

INCOME SHEET, for year ended December 19, 1933

Income from Publications:		
Memberships (regular) less checks returned	$3,514.56	
Bulletins	140.00	
Monographs	41.00	
Journals, single copies	148.04	
Advertising	702.31	
Total		$4,546.71
Cost of Sales:		
Inventory, December 13, 1932	$2,102.00	
Purchases (1933): Journals	2,267.94	
	$4,369.94	
Less: Inventory, December 19, 1933	2,392.90	
Total cost of publications sold		1,977.04
Gross profit on publications		$2,569.67

*This report is here given in summary. Copies of the complete report may be obtained from the Executive Secretary.

Expenses:		
Journal distribution	$ 356.28	
Sales promotion	851.68	
Collection expense	216.20	
Office expense (including secretarial)	1,122.75	
Total expenses		2,546.91
Net profit on publications		$ 22.76
Other Income:		
Sustaining memberships	$ 214.50	
Convention registrations (1932)	378.00	
	$ 592.50	
Less: Convention and officers' expenses	551.22	
Net other income		41.28
Total net profit		$ 64.04

APPENDIX G: COMMITTEE ON BIBLIOGRAPHY*

In accordance with instructions voted by the Executive Council at Los Angeles, the Chairman invited departments and schools of speech offering graduate work to appoint one member each to serve on the Committee on Bibliography. The following have been so appointed.

W. Norwood Brigance, Wabash College
Elizabeth Lee Buckingham, Stanford University
G. E. Densmore, University of Michigan
John Dolman, Jr., University of Pennsylvania
H. L. Ewbank, University of Wisconsin
Wilbur E. Gilman, University of Missouri
Robert Hannah, Hunter College
Hubert C. Heffner, Northwestern University
A. D. Huston, University of Illinois
Franklin D. Knower, University of Minnesota
Barclay S. Leatham, Western Reserve University
Elizabeth D. McDowell, Columbia Teachers College
Dayton D. McKean, Princeton University
Horace G. Rahskopf, University of Washington
Paul M. Ritter, University of Southern California
Joseph F. Smith, University of Utah
C. K. Thomas, Cornell University

A tentative list of divisions and sub-headings under which the whole bibliography of speech might be organized has been submitted to committee members, as follows:

I. General
1. Books on the entire field of speech
2. Pedagogy of speech
3. Bibliographies

*Only selections from the report are printed here.

II. Rhetoric and Oratory
1. Rhetoric
2. Public Speaking
3. Preaching and Homiletics
4. Persuasion
5. Audience analysis and public opinion
6. History of rhetorical instruction
(We have in mind here such books as Baldwin's on ancient and mediaeval rhetoric and Roberts' on Greek rhetoric. If these can be covered by our first sub-heading, this may be omittted.)
7. History of oratory
8. Individual orators
9. Collections of speeches and oratory

III. Argumentation and Debating
1. Textbooks in argument and debate
2. Conference and discussion
3. Parliamentary law
4. Evidence
5. Printed debates
6. Collections of argumentative speeches
(If any can be found which do not fall under II-9 or under III-5.)

IV. Oral Reading and Interpretation
1. Oral Reading
2. Elocution
3. Collections of selections, readers, etc.

V. The Theatre and the Drama
1. Acting
2. Production
a. Scenery
b. Lighting
c. Costuming
3. Directing
4. Organization and management
5. Pageantry and spectacle
6. Children's theatre and creative dramatics
7. The cinema and radio drama
8. The drama in the theatre
a. Important historical and critical works on the drama of the past
b. Important historical and critical works on modern drama
c. Technique and theory of the drama
d. New plays and collections
e. Play-lists
9. The physical theatre
a. Theatre history
b. technical works on theatre construction
10. The teaching of dramatics

VI. Speech Science
1. Psychology of speech
2. Speech pathology and speech correction
3. Science of the voice
4. Phonetics and pronunciation

Members of the Committee and others are asked to study this tentative outline and offer suggestions or revisions.

HUBERT C. HEFFNER, Chairman